


ANTHEM BOOK

STAFF
E. F. MACFARLANE

THE ANTHEM BOOK.



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THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

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PRESBYTERIAN CHURCH OF ENGLAND, 1909.

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PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

mf Will God in very deed dwell with men on the earth? Behold, the

mf *ff*

heaven and heaven of heavens can - not contain Thee; how much less this

mf *mf*

house which we have built? Yet have Thou re - spect unto the prayer of Thy

mf *mf*

cres. *p* servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

cres. *p*

mf cry and the prayer which Thy servants pray before Thee to - day: that Thine

mf *mf*

By permission of the Proprietors of Congregational Church Music.

eyes may be o - pen upon this house, upon this house night and day, that Thine

cres. *dim.*
eyes may be o - pen upon this house . . night and day.

mf
Hear - en Thou to the sup - pli - cation of Thy ser - vants.

f *mf*
Hear Thou from Thy dwelling - place, e - ven from heaven ; and when Thou

p *mf* *p* *pp*
hear - est, for - give ; when Thou hear - est, for - give, for - give.

Lord, my God.

1 Kings viii. 28, 30.

C. MATAN.

Slowly.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

p

cres.

pray-eth; have Thou re-spect un-to his prayer, have Thou re-spect un-

cres.

cres.

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear-est,

p

cres.

dim.

p

Lord, for-give: Hear Thou in heaven Thy dwelling-place, and when Thou

dim.

p

pp

hear-est, Lord, for-give, for-give, for-give, O Lord, for-give.

pp

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

p O Lord, my God, O Lord, my God, hear Thou the prayer Thy
p hear Thou the

cres. ser - vant pray - eth, have Thou re - spect un - to his prayer, re -
cres. prayer Thy servant pray - eth, have Thou re - spect, re -

dim. - spect un - to his pray - er. Hear Thou in heaven Thy
dim. - spect un - to his pray - er. Hear Thou in heaven Thy

dwel - ling - place, and when Thou hear - est, Lord, for - give,
 dwell - ling - place, and when Thou hear - est, for - give,

O LORD, MY GOD.

[No. 3.]

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

mf

mf

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

dim. *p*

dim. *p*

- give, . . for - give, . . and when Thou hear - est,

mf

mf

p

Lord, for - give, for - give, . . for - give, . . and when Thou

p

p

Lord, for - give, for - give, . . for - give, . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give. . .

p *cres.* *f* *dim.*

p *cres.* *f* *dim.*

* This may be substituted for the foregoing three bars.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,

adapted by W. Shore.

Thine, O Lord, O Lord, is the great-ness, Thine, O

p

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

pp

great-ness, and the pow'r, and the glo-ry, and the

cres.

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

f *ff*

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

p

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

cres. *f* *mf*
glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that

cres. *f* *pp*
is in the heaven, . . in the heaven and the earth is Thine; Thine is the

cres. *f* *pp*
for all that is in the heaven and the earth is Thine; kingdom, Thine is the kingdom, O . . Lord, and Thou art ex-alt-ed as

f *rit.*
head o-ver all, as head o-ver all, as head, as head o-ver all.

I will lay me down in peace.

Psalm iv. 8.

H. GADSBY.

Andante con moto. (♩ = 72.)

Sw. p *p* I will lay me down in peace, I will
p I will lay me down in

I will lay me down in peace, in peace, ..
 lay me down in peace, I will lay me down in peace, .. and take my
 peace, and take my rest, .. will lay me down in peace,

mf rest: for it is Thou, Lord, on - ly, on - ly Thou, that
mf Thou
mf *Gt.*

p makest me dwell in safe - ty, that makest me dwell in safe - ty. I will
p on - - - ly, that makest me dwell in safe - ty.

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will

p I will lay me down in peace, and take my rest, . . will

lay me down in peace, in peace, . . and take my rest: . .

lay me down in peace, . . and take my rest: . . for it is

lay me down in peace, and take my rest: . . *mf*

Thou, Lord, on - ly, on - ly Thou that makest me dwell in

on - ly Thou that mak - est me

mf

safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,

safe - ty, that makest me dwell in safe - ty, for

dwell . . in safe - - - - - ty, *cres.* for

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly, *cres.*
 it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,
 it is Thou on - ly, Thou on - ly, *cres.* for it is
 on - ly, that mak - est me dwell, *dim.* that mak - est me
 Thou, Lord, *f* on - *dim.* ly, *p*
 dwell in safe - ty. *pp* I will lay . . .
soft Gt. uncoupled.
Sv. soft Reed.
dim. me down . . . *rall. pp* in peace.
dim. *rall. pp*
Sv. both hands. dim. *rall.*

(10)

I will lay me down in peace.

Psalm iv. 8.

W. H. GILL.

Quietly.

First system of the musical score. It consists of two staves, treble and bass clef, in 3/2 time and B-flat major. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo/mood is marked 'Quietly.' and the dynamics are marked 'p' (piano). The lyrics 'I will lay me down in peace, I will lay me' are written below the staves.

I will lay me down in peace, I will lay me

Second system of the musical score. It continues the melody and harmony from the first system. The lyrics 'down in peace, and take my rest, and take . . my rest :' are written below the staves.

down in peace, and take my rest, and take . . my rest :

A little faster.

Third system of the musical score. The tempo is marked 'A little faster.' and the dynamics are marked 'f' (forte). The melody and harmony continue. The lyrics 'for it is Thou, Lord, on - ly, that mak - est me dwell in' are written below the staves.

for it is Thou, Lord, on - ly, that mak - est me dwell in

Fourth system of the musical score. It concludes the piece with the same melody and harmony. The lyrics 'safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in' are written below the staves.

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

The first system of the musical score is written for voice and piano. The voice part is on a treble clef staff with a key signature of two flats (B-flat and E-flat). The piano accompaniment is on a bass clef staff. The lyrics are: 'safe - ty, Thou, Lord, on - ly, Thou, Lord,'. The music features a melody in the voice and a supporting accompaniment in the piano.

on - ly, that makest me dwell in safe - ty. I will lay me

poco rall. *Quietly.* *p*

The second system continues the musical score. The voice part has the lyrics: 'on - ly, that makest me dwell in safe - ty. I will lay me'. The piano part includes markings for 'poco rall.' and 'Quietly.' with a dynamic marking of 'p' (piano). The music is written in the same key and style as the first system.

down in peace, I will lay me down in peace, and

The third system of the musical score continues the melody. The voice part has the lyrics: 'down in peace, I will lay me down in peace, and'. The piano accompaniment provides a steady harmonic support.

take my rest, and take... my rest. A - - men.

p

The fourth and final system of the musical score concludes the piece. The voice part has the lyrics: 'take my rest, and take... my rest. A - - men.' The piano part ends with a final chord and a dynamic marking of 'p' (piano). The music is written in the same key and style as the previous systems.

My voice shalt Thou hear in the morning, O Lord.

Psalm v. 3, 7.

J. Goss.

Moderato.

My voice shalt Thou hear in the morn-ing, O Lord; in the

morn-ing will I di-rect my prayer un-to Thee, and will look

up. I will come in-to Thy house in the mul-ti-tude of Thy

mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy

ho-ly tem-ple, will I worship toward Thy ho-ly tem-ple.

By permission of the Proprietors of Congregational Church Music.

Lead me, Lord.

Psalm v. 8; iv. 8.

S. S. WESLEY.

Lento.

ALTO SOLO.

First system of the musical score. It features a vocal line (Alto Solo) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Lento.* with a note value of 69. The vocal line begins with a rest followed by the lyrics "Lead me,". The piano accompaniment starts with a piano (*p*) dynamic.

Second system of the musical score. The vocal line continues with the lyrics "Lord, lead me in Thy right-eous-ness, make Thy way". The piano accompaniment continues with the same melodic and harmonic structure.

CHORUS.

Third system of the musical score, marked CHORUS. It includes vocal and piano parts. The lyrics are "Lead me, Lord, plain be-fore my face. Lead me,.. Lord, Lord, Lead me, Lord, . .". The piano part includes a piano (*p*) dynamic marking.

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face. *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.
makest me dwell in . . safe - ty. For it is Thou, Lord,

cres. *dim.* *p* *rit.*
Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

mf

The Lord will be a ref - uge for the op - press - ed, a

mf

ref - uge in times of trou - ble. And they that know, that

know Thy name will put their trust in Thee : . . for

Thou, Lord, hast not for - sa - ken them that seek . .

By permission of the Proprietors of Congregational Church Music.

Thee, . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

them . . that seek . . Thee. *mf* The Lord will be a ref - uge

for the op - press - ed, a ref - uge in times of trou - ble. And *f*

they that know, that know Thy name will put their

trust in Thee, . . will put . . their trust in Thee. . .

Let the words of my mouth.

Psalm xix. 14.

Andante religioso. ($\text{♩} = 96.$)

C. H. PERROT.

Let the words . . of my mouth, and the med - i - ta - tion

p *Ped.* *p*

of my heart, be ac - cept - a - ble in Thy sight, be ac -

cres *cen* *cres* *cen*

do. O Lord my strength,

- cept - a - ble in Thy sight, O Lord my

f *f* *do.*

. . . and my re - deem - er.

strength, and my re - deem - er. Let the words . . of my

p *p*

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

and the med - i - ta - tion of my heart,

mouth, and the med - i - ta - tion of my heart,

be ac-cept - a-ble in Thy sight, .. be ac-cept-a-ble

in Thy sight, ..

O Lord my strength, . . .

O Lord my

. . . . and my re - deem - er.

strength, and my re - deem - er, and my re - deem - er.

My God, look upon me.

Psalm xxii. 1-3.

J. REYNOLDS.

Moderato.

mf

My God, my God, look up - on me, look up - on me :

mf

why hast Thou for - sa - ken me, why hast Thou for - sa - ken me,

and art so far from my health, and from the words of

and art so far from my health, and from the words of my . . com -
and from the

health, and from the words of my com -

my . . complaint, the words of my com - plaint, and from the

- plaint, the words of my com - plaint, and from the words of

words of my complaint, the words of my com - plaint,

- plaint, the words of my com - plaint, and from the words of

words of my . . complaint, the words of my . . com - plaint ?

mf

my . . com - plaint, . . the words of my com - plaint ?

and from the words of my complaint, the words of my com - plaint ?

mf

my complaint, the words of my complaint, of my com - plaint ?

MY GOD, LOOK UPON ME.

[No. 11.]

TWO SOPRANO VOICES. *Andante.*

mp

O my God, . . I cry in the day - time, but

Andante.

Sv. p

Thou hear-est not ;

mp O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

not; and in the night sea-son al - so I take no
not; and in the night sea-son al . so I . . take no

The first system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B-flat, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

rest, no rest, I take no rest, al-so I
rest, I take *p* no rest, no rest, al-so I

The second system of the musical score. The vocal line continues with a half note G, a quarter note A, a quarter note B-flat, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment continues with chords and a bass line. A piano (*p*) dynamic marking is present.

take, I take no rest, I take no rest,
take, I take no rest, *p* no rest, I

The third system of the musical score. The vocal line continues with a half note G, a quarter note A, a quarter note B-flat, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment continues with chords and a bass line. A piano (*p*) dynamic marking is present.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al-so I take, I take no rest.

take no rest, al-so I take, I take no rest.

CHORUS. *Moderato.*

But Thou con-tin-u-est ho-ly, O Thou wor-ship of Is-ra-

- el, Thou con-tin-u-est ho-ly, O . . Thou wor-ship of

Is-ra-el, O . . Thou wor-ship of Is-ra-el.

slower.

The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.

G. A. MACFARREN.

Moderato. (♩ = 92.)

The first system of musical notation for 'The Lord is my Shepherd'. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The music begins with a piano (*p*) dynamic. The lyrics 'The Lord is my shep-herd; I shall not want, The' are written below the notes.

The second system of musical notation. The lyrics continue: 'Lord is my shepherd; I shall . . not want. He maketh me to lie'. The music features a crescendo (*cres.*) leading to a fortissimo (*f*) dynamic. The lyrics 'I shall not want. He mak' are written below the notes.

The third system of musical notation. The lyrics continue: 'down . . in green . . pas-tures: He leadeth me, He lead-eth me be-'. The music features a fortissimo (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. The lyrics 'eth me to lie down in green pas-tures:' are written below the notes.

The fourth system of musical notation. The lyrics continue: 'side the still wa-ters. He re-stor-eth, re-stor-eth my'. The music features a piano (*p*) dynamic. The lyrics 'side the still wa-ters. He re-stor-eth, re-stor-eth my' are written below the notes.

The fifth system of musical notation. The lyrics continue: 'soul: He lead-eth me in the paths, the paths of'. The music features a mezzo-forte (*mf*) dynamic. The lyrics 'soul: He lead-eth me in the paths, the paths of' are written below the notes.

right-ous-ness for His name's . . sake, . . His name's . . sake.

p for His name's . . sake, . . His name's . . sake.

f > Yea, though I walk through the val-ley of the shad-ow of death,

f > Yea, though I walk through the val-ley of the shad - - - ow of death,

of the shad-ow of death,

yea, though I walk through the val-ley of the shad - ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

I will fear no e - vil: for Thou art with me; Thy rod and Thy

I will fear no e - vil: for Thou . . art with me;

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

com - fort me, they com - fort me. Sure - ly, sure - ly

mf *p*

good - ness and mer - cy shall fol - low me.. all the

days of my life: and I will dwell in the house of the

f

Lord.. for ev - er, I will dwell in the house of the Lord.. for

p *cres.*

ev - er, for ev - er, for.. ev - er.

ff *p* *pp* *rall.*

for ev - er.

The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

Andante espressivo.

mf The Lord is my shep - herd; I shall not want, I

mf

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

cres. wa - ters. He re - stor - eth my soul: He leadeth me in the

cres.

f paths of right - eous - ness, for His name's . . sake.

dim.

f *dim.*

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shad-ow of death, I will

mf

dolce.

fear no e - vil : for Thou art with me ; Thy rod and Thy

dolce.

rall. *a tempo. cres.*

staff they com - fort me. Thou pre - par - est a ta - ble be -

rall. *a tempo. cres.*

rall. *a tempo. Quasi Recit.*

- fore me in the presence of mine en - e - mies : Thou a - nointest my

rall. *a tempo. colla voce.*

head with oil; my cup run-neth o - - - ver.

This system contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are 'head with oil; my cup run-neth o - - - ver.' with a long dash indicating a sustained note.

CHORUS.

mf Sure - ly good - ness, good - ness and mer - cy shall fol - low me

This system contains the vocal melody and piano accompaniment for the chorus. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active right-hand part with eighth notes and a steady left-hand bass line. The lyrics are 'Sure - ly good - ness, good - ness and mer - cy shall fol - low me'.

cres. all the days of my life: and I will dwell in the house of the

cres.

This system continues the chorus. The vocal line has a crescendo (*cres.*) marking. The piano accompaniment also features a crescendo (*cres.*) marking. The lyrics are 'all the days of my life: and I will dwell in the house of the'.

dim. Lord, in the house of the Lord for ev - - er, in the

dim. *p*

This system concludes the chorus. The vocal line has a decrescendo (*dim.*) marking. The piano accompaniment also has a decrescendo (*dim.*) marking and ends with a piano (*p*) dynamic. The lyrics are 'Lord, in the house of the Lord for ev - - er, in the'.

house of the Lord for ev - - er. Sure - ly good-ness,

mf

good-ness and mer - cy shall fol - low me all the days of my

p *cres.* *dim*

- in - u - en - do.

life, shall fol - low me all the days of my life: and I . . will

p *cres.* *dim*

dwell in the house of the Lord for ev - - er, for

mp *cres.* *f*

ev - - - er. *Slowly and expressively.* *pp*

ev - er, for ev - - er. The Lord is my shep - herd.

p *pp*

ev - - - er.

The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

f The earth is the Lord's, and all that therein is, the compass of the

f

This system contains the first two staves of music. The key signature is one sharp (F#) and the time signature is 3/2. The music is marked 'Moderato' and begins with a forte 'f' dynamic. The lyrics are written below the staves.

world, and they that dwell therein. For He hath founded it up - on the

This system contains the next two staves of music. The lyrics continue below the staves.

seas, and pre - par - ed it up - on the floods, pre - par - ed

This system contains the next two staves of music. The lyrics continue below the staves.

it up - on . . the floods. Who shall as - cend in - to the hill of the

This system contains the next two staves of music. The lyrics continue below the staves.

Lord, or who shall rise up in His ho - ly place? E - ven he,

This system contains the final two staves of music on this page. The lyrics continue below the staves.

First system of the musical score. The treble and bass staves are in G major (one sharp). The melody is in the treble, and the accompaniment is in the bass. The lyrics are: "e - ven he that hath clean . . hands, and a pure . . heart, and that hath not". Dynamics include *p* (piano) at the beginning and end of the system.

Second system of the musical score. The lyrics are: "lift up his mind un - to van - i - ty, nor sworn to de - ceive his". Dynamics include *dim.* (diminuendo) at the beginning and end of the system.

Third system of the musical score. The lyrics are: "neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -". Dynamics include *dim.*, *pp* (pianissimo), *mf* (mezzo-forte), and *cres.* (crescendo).

Fourth system of the musical score. The lyrics are: "ness from the God of his sal - va - tion, the God of his sal -". Dynamics include *f* (forte) at the beginning and end of the system.

Fifth system of the musical score. The lyrics are: "va - - - tion. A - - - - - men.". Dynamics include *f* (forte) at the beginning and end of the system.

15 Shew me Thy ways, O Lord.

Psalm xxv. 4, 5.

J. LAMB.

Prayerfully.

Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me,

teach me, for Thou art the God of my sal - va - tion, the God of my sal -

- va - tion; on Thee do I wait all the day, all the day.

16 One thing have I desired of the Lord.

Psalms xxvii. 4.

Andante.

G. A. MACFARREN.

mf *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

mf

- sir - ed of the Lord, af - ter that will I seek ; that I may

dwell in the house of the Lord all the days of my life, to be -

- hold the beauty of the Lord, . . and to en - quire in His tem - ple, to be -

cres. *e ritard.*

- hold the beauty of the Lord, . . and to en - quire in His tem - ple.

Sing unto the Lord.

Psalm xxx. 4, 5.

Joyfully.

E. PROT.†.

f Sing unto the Lord, O ye saints of His, . Sing unto the

f

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - liness. Sing unto the Lord, O ye saints of His, . . O ye saints, ^{give} O ye

O ye

thanks, O ye saints, give thanks at the re-membrance of His ho - li-ness.

saints, give thanks,

saints, give thanks,

A little slower.

mp For His anger en - dureth but a moment, His anger en -

mp

and in His favour is
cres.

- dureth but a moment, en-dureth but a moment, and in His favour is
His anger en-dureth but a moment, *cres.* and in His favour is

life :

life, in His favour is life : Weeping may en-dure for a night,
life : *p*

cres.

weeping may en-dure for a night, but joy cometh in the morn -
cres.

- ing, but joy cometh in the morn-ing, joy cometh in the
but joy cometh in . . the

morn-ing, but joy . . cometh in the morn-ing.
morn-ing, *f*

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.
Arranged by V. NOVELLO.

Andante.

p *mf*

Without Ped.

BASS SOLO.

p *p*

Incline Thine ear, incline Thine ear to

Ped. *p*

me, in - cline . . Thine ear, . . incline Thine ear to me, O

cres. *dim.* *p* *cres.* *dim.* *p*

Lord, make haste to de - liv - er me. In - cline . . . Thine

ear, . . in - cline Thine ear to me, . . O Lord, . . make

cres.

cres.

haste to de - liv - er . . me. O save me for Thy

dim. *p*

dim. *p*

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

mf Gt.

INCLINE THINE EAR.

[No. 18.]

CHORUS.

in - cline Thine ear, . .

p Incline Thine ear, incline Thine ear to me, incline Thine ear, in - cline Thine ear, in - incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear to me; O me, in - cline Thine ear . . to me;

Lord, . . make haste, make haste to de - liv - er me; O save me for Thy O . . Lord, save

mercies' sake, O save . . me, save me for Thy mer - cies' sake. me, . . .

Shew Thy servant.

Psalm xxxi. 16, 17.

J. E. WEST.

Moderato. (♩ = 112.)

p Shew Thy servant the light of Thy countenance: and save me,

p

save me for Thy mercy's sake, shew Thy servant the light of Thy

p

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not..

f Without Ped.

. be confounded, O Lord, let me not . be confounded, O

p Ped.

for I have call - ed up - on . . Thee, have call - ed up - on . .

f *dim.*

Lord; for I have call - ed up - on . . Thee, up - on

f *dim.*

SHEW THY SERVANT.

[No. 19.]

Thee.

p cres.

Thee. Let

Let the un - god - ly be put to con - fu - - sion,

p

cres.

f

Slower.

pp

rit.

Tempo lmo.

p

and be put to silence in the grave. Shew Thy servant the light of Thy

pp

Without Ped.

rit. Ped.

p

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

p

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

mer - cy's sake, save me for Thy mer - cy's sake.

p

p

pp

rall. e dim.

love the Lord.

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (♩ = 80.)

p

O love the Lord, all ye . . His saints ; for the Lord pre - serv - eth

p

cres.

and plenteous - ly . . re - ward - -

and plenteously reward - -

them that are faithful, and plenteous - ly . . re - ward - -

cres.

and plen - teous - ly . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . re

eth the . . proud . . do - er, and plen - teous - ly re -

eth . . the proud do - er, and plen - teous - ly . . re -

proud . . do - er, re - ward - - - -

dim

wardeth the proud . . do - er, u - en - do.

ward - - eth . . the proud . . do - er, re - wardeth the proud

ward - - - eth, and plen - teous - ly . .

eth, *dim* in - u - en - do.

O LOVE THE LORD.

[No. 20.]

do - er. *f* Be strong, and He shall es -

Be strong, and He shall es - tab - - lish, es -

- tablish your heart, all ye that put your trust in the Lord, and .. *sempre f*
all ye that put your trust .. in the Lord,

- tablish your heart, all ye that put your trust in the Lord,

and .. He shall es - tablish your heart, be strong, *ff*

He shall es - tablish, es - tablish your heart, be strong, and
and .. He shall es - tablish your heart,

sempre f and .. He shall es - tablish your *ff*

He shall es - tablish your heart, be strong, be

heart, es - tablish your heart, be strong, . . be strong, . .

strong, *BASSES ONLY.* *p* O love the

dim. *p* . . . *ff* be strong, and He shall es - tab - lish your heart. . .

O LOVE THE LORD.

for the Lord pre - serv - eth

Lord, all ye His saints: for the Lord, the Lord pre -
 the Lord pre -
 the Lord pre -

them that are faithful, and plen - teous - ly, . . and plen - teous -

- serv - eth them that are faithful, and plen - teous - ly re -
 - serv - eth . . . them that are faithful, and
 - serv - eth them that are faithful, and
 ly . . re - ward - eth

ward
 plen - teously re - ward - eth the proud . . do -

plen - teous - ly re - wardeth the proud . . .

O . . love the Lord, all ye His

er. O . . love, O love the Lord, all ye His
 do - er. all ye . . His

saints, . . . O . . love the Lord.

saints, O love . . . the Lord. A - men.
 saints, O love . . . the Lord.

21 Rejoice in the Lord.

Psalm xxxiii. 1, 2.

G. J. ELVEY.

Allegro moderato.

rejoice,

f Re-joyce, re-joyce, re-joyce in the Lord, re -

rejoice, rejoice,

- joyce, re - joyce, . . re - joyce in the Lord, O ye right -

for . . it be-com-eth well the just, for . . it be -

p - eous: for it be-com-eth well the just, for it be -

- com-eth well the just, the just to be thank -

- com-eth well the just, the just to be thank -

-ful.
f
f
Gt. Diaps.
Sw.

Sing praises un - to Him, sing praises un-to Him, sing
f
 Sing praises un - to Him, sing praises un - to
f

praises un-to Him, un - to Him with the lute and instrument of ten . .
 Him, un - to Him with the lute and instrument of ten . .
 Sing praises un-to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings.

strings. Praise the Lord with harp, praise the Lord with harp :

strings.

Gt.

Sv.

Sing praises un - to Him with the lute, with the

Sing prais - es un - - to Him with the lute, the

Sing praises un - to Him with the lute, the . . . lute, the

Sing prais - es, sing praises un - to Him with . . the

lute and in - strument of ten . . strings.

lute and in - strument of ten . . strings. Re - joice, re -

lute and in - strument of ten . . strings. *f*

- joice, re - joice in the Lord, O ye right - - eous.

Rejoice in the Lord.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

p *legato.*

Without Ped.

The piano introduction consists of two staves in G major, 2/2 time. The right hand plays a series of chords and single notes, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Andante. Alla Breve.' and the dynamics are 'p' (piano) and 'legato.'.

f Re - joice

f *Ped.*

The first system of the vocal melody is in G major, 2/2 time. It begins with a rest for the vocal line, followed by a series of chords. The lyrics 'Re - joice' are written under the final notes. The dynamics are 'f' (forte) and 'Ped.' (pedal).

in the Lord, O ye righteous, O ye righteous: for praise is

The second system of the vocal melody continues the previous system. The lyrics 'in the Lord, O ye righteous, O ye righteous: for praise is' are written under the notes. The music is in G major, 2/2 time.

come - ly for . . the up - right, for praise is come - ly

The third system of the vocal melody continues the previous system. The lyrics 'come - ly for . . the up - right, for praise is come - ly' are written under the notes. The music is in G major, 2/2 time.

for the up - right. Re - joice in the Lord,

The fourth system of the vocal melody continues the previous system. The lyrics 'for the up - right. Re - joice in the Lord,' are written under the notes. The music is in G major, 2/2 time.

REJOICE IN THE LORD.

[No. 22.]

f

O . . ye right - eous, O . . ye right - eous: for

f

O . . ye right - eous, . . O . . ye right - eous: . .

p

praise is come-ly for the up - right. For the word of the

p

Lord is right; and all His works are done in truth, for the

cres.

word of the Lord is right; and all His works are done in

cres.

f

truth, and all His works are done in truth. . . He

f

and all . . His works are done in truth, in truth.

lov - eth right - ous - ness and judg - ment, He lov - eth

right - ous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . . .

of . . the . . good - ness of . . . the Lord, full of the

mp

good - ness of the Lord, the good - ness of the Lord.

p *rall. e dim.*

good - ness of the Lord, *p* *rall. e dim.*

Our soul waiteth for the Lord.

Psalm xxxiii. 20—22.

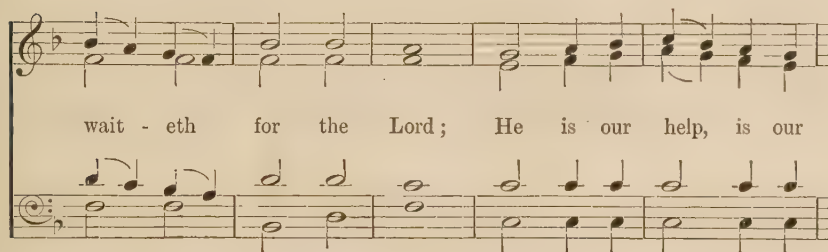
L. MASON.

Moderato.

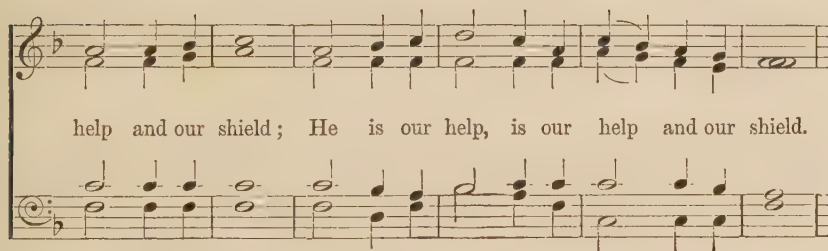
Our soul wait - eth for the Lord, our soul



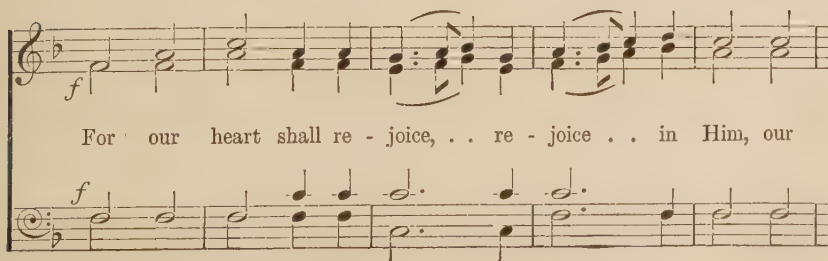
wait - eth for the Lord; He is our help, is our



help and our shield; He is our help, is our help and our shield.



For our heart shall re - joice, . . re - joice . . in Him, our



heart shall re - joice . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

p Let Thy mer - cy, O Lord, be up - on us, ac - cording as we
p

hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord - ing as we hope, as we hope in Thee.

O taste and see.

Psalm xxxiv. 8—10.

Andante, e con espressione. (♩ = 112.)

QUARTET, OR SEMI-CHORUS.

J. Goss.

First system of the musical score. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps) and 4/4 time. The melody is in the treble staff, starting with a half rest followed by a half note D, then a quarter note E, and a half note F. The bass staff provides a harmonic accompaniment with chords. The lyrics 'O taste and see how gra-cious the Lord is, bless-ed is the' are written below the treble staff. A piano (p) dynamic marking is present at the beginning of the treble staff.

Second system of the musical score. The treble staff continues the melody with the lyrics 'man that trust-eth in Him. O taste and see, and see, taste, ..'. The bass staff continues the accompaniment. A piano (p) dynamic marking is present at the beginning of the treble staff.

Third system of the musical score. The treble staff continues the melody with the lyrics 'see, taste and see how gra-cious the Lord is, f taste and see taste see and see how gra-cious the Lord is, bless-ed is the'. The bass staff continues the accompaniment. A forte (f) dynamic marking is present at the beginning of the treble staff.

Fourth system of the musical score. It begins with the word 'CHORUS.' above the treble staff. The treble staff continues the melody with the lyrics 'man that trusteth in Him. mf O taste and see how gracious the'. The bass staff continues the accompaniment. A mezzo-forte (mf) dynamic marking is present at the beginning of the treble staff.

Fifth system of the musical score. The treble staff continues the melody with the lyrics 'Lord is, blessed is the man that trusteth in Him, O taste and O'. The bass staff continues the accompaniment. A piano (p) dynamic marking is present at the beginning of the treble staff.

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, taste and see . . . how
taste and see, taste and see, taste and see

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

p O . . . fear the Lord, ye . . . that are His saints, for they .

Him. *p* O fear the Lord, ye that are . . . His saints, for they .

p O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f*

The li - ons do lack, and suf - fer hun - ger : but they who

f

shall want no

seek the Lord, they who seek the Lord . . . shall want no

seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is

manner of thing . . . that is good, . . . shall want, . . .
thing . . . that is good, . . . no thing . . . that is

want no thing . . . that is good, . . . shall want, . . .

good,

good, shall want no manner of thing that is good, no manner of thing that is

The lions do lack, and suffer hun - ger, and suffer

good. the lions do lack, and suffer

the lions do lack, and suffer

hun - ger, they who seek the

hun - ger, but they who seek the Lord, they who seek the

hun - ger, but they . . . who seek the Lord, they who seek the

Lord . . . shall want no manner of thing that is

Lord . . . shall want no manner of thing that is

Lord, who seek the Lord, . . . shall want no thing . .

good, shall want no manner of thing that is good,

. . . that is good, . . . shall want, . . . that is good, shall want no

good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

manner of thing that is good, no manner of thing that is good.

O

taste and see, how gracious the Lord is,

p O taste and see, how gracious the Lord is,

f blessed is the man . . . that trust - eth in Him.

p *Slower.*

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

mf Blessed is he that con-sid-er-eth the poor, Blessed is

he that con-sid-er-eth the poor: the Lord will de-liv-er him in

time of trouble, the Lord will de-liv-er him in time . . of

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

time . . of trou-ble, in time . . of . . trouble.

By permission of the Proprietors of Congregational Church Music.

Blessed be the man.

Psalm xli. 1.

C. STEGGALL.

Moderato. (♩ = 92.)

mf Bless - ed be the man that con - sid - er - eth the

mf

poor . . and . . . need - y, Bless - ed be the

man that con - sid - er - eth the poor and need - y, the

f the

the Lord shall . . . de - liv - er

f the Lord shall de - liv - er him in . .

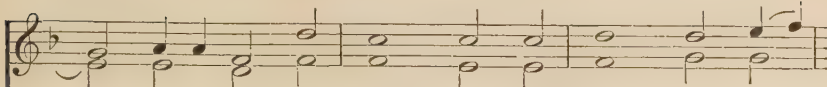
Lord shall de - liv - er him . . . in . . the . . . time, . . . in . .

Lord shall . . . de - liv - er him in the . .

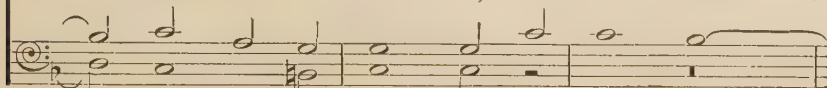
BLESSED BE THE MAN.

[No. 26.]

him in the time of trou - ble, the Lord shall de -

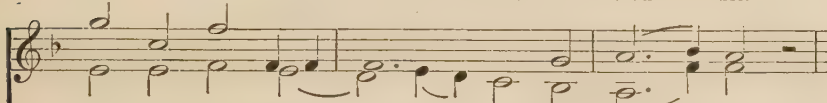


. . the time of trou - ble, the Lord shall de -
 . . the time of trou - ble, the Lord shall . . .



. . time of trou - ble,

- liv - er him in the time of trou - ble.

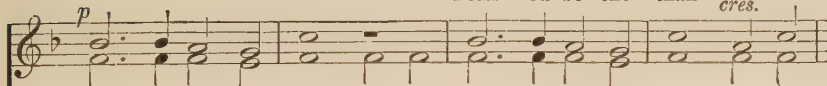


- liv - er him in . . the time of trou - ble.
 . . de - liv - er him . . . in . . trou - ble.

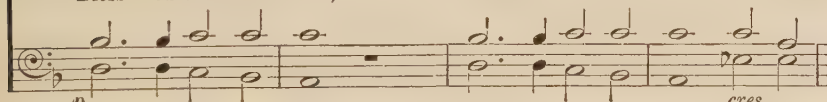


de - liv - er him in the time of trou - ble.

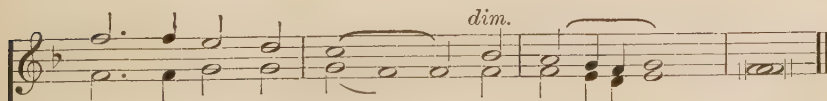
Bless - ed be the man *cres.*



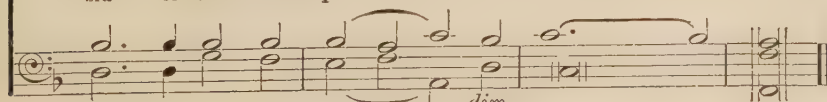
Bless - ed be the man, that con - sid - er - eth the poor, that con -
 Bless - ed be the man, Bless - ed be the man



p *cres.*



- sid - er - eth the poor . . and need - - y.



dim.

Like as the hart.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

p

Like as the hart de - sir - eth the water brooks, so longeth my

p

so longeth my

CHORUS.

mf

soul af - ter Thee, O God. Like as the hart de -

mf

soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.

so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

p

Why art thou so full of heaviness, so full . . . of

p

CHORUS.

heav-i-ness, O . . my soul, and why . . art thou so dis-

p

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,
- quieted with-in me? O put thy trust, thy trust . . in God,
O put thy trust, thy trust in . . God,

p

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

f

trust in . . God, O put . . thy trust, thy trust . . in God.

f

Turn Thy face from my sins.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Turn Thy face from my sins, . . and put out

*Larghetto. (♩ = 60.)**p*

all my mis - deeds. . .

Make me a clean heart, O

God, . . and re - new a right spir - it with - in me, re -

- new, re - new, re - new, re - new a right

This system contains the first two staves of the hymn. The vocal line (treble clef) begins with a half rest, followed by a quarter note 'new', a half note 're', a quarter note 'new', a half rest, a half note 're', a quarter note 'new', a half note 'a', and a quarter note 'right'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, with a key signature of three sharps (F#, C#, G#).

spir - it with-in me, re - new a right spir - it with-in . . me.

The second system continues the melody. The vocal line has a half rest, followed by a quarter note 'spir', a half note 'it', a quarter note 'with-in', a half note 'me', a half rest, a quarter note 're', a half note 'new', a quarter note 'a', a half note 'right', a quarter note 'spir', a half note 'it', a quarter note 'with-in', a half rest, and a quarter note 'me'. The piano accompaniment continues with harmonic support.

CHORUS.

p Turn Thy face from my sins, . . and put out all my mis-deeds,

The chorus begins with a piano (*p*) dynamic. The vocal line starts with a half rest, followed by a quarter note 'Turn', a half note 'Thy', a quarter note 'face', a half note 'from', a quarter note 'my', a half note 'sins', a half rest, a quarter note 'and', a half note 'put', a quarter note 'out', a half note 'all', a quarter note 'my', a half note 'mis-deeds', and a half rest. The piano accompaniment features a steady rhythmic pattern.

Make me a clean heart, O God, . . and re-new a right spir - it with -

The second part of the chorus continues the melody. The vocal line has a half rest, followed by a quarter note 'Make', a half note 'me', a quarter note 'a', a half note 'clean', a quarter note 'heart', a half note 'O', a quarter note 'God', a half rest, a quarter note 'and', a half note 're-new', a quarter note 'a', a half note 'right', a quarter note 'spir', a half note 'it', and a half rest. The piano accompaniment continues with harmonic support.

re - new, re - new,

- in me, re - new, re - new, re - new a right spirit with-
re - new,

- in . . me, re - new a right spir - it with-in . . me.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy presence, and

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

This system consists of a vocal melody line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The music is in a common time signature.

CHORUS.

mp Cast me not a - way, . . a - way from Thy presence; and

mp

The chorus begins with a mezzo-piano (*mp*) dynamic. It features a vocal melody line and piano accompaniment. The piano accompaniment includes a prominent bass line in the left hand.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

This system continues the chorus with the vocal melody and piano accompaniment.

p Spir - it from me, Thy Ho - ly Spir - it from . . me.

p

The final system of the chorus ends with a piano (*p*) dynamic. It includes the vocal melody and piano accompaniment.

Psalm li. 9—11.

A. S. SULLIVAN.

Andante espressivo.

The first system of the musical score is for a piano accompaniment. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo/mood is marked *Andante espressivo.* The music begins with a piano (*p*) dynamic. The melody is composed of half and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics "Turn Thy face from my sins, and put out all my misdeeds." are written below the notes. The piano accompaniment is in a bass clef with the same key signature and time signature. The dynamic is marked *p* (piano). The music continues with a similar melodic and harmonic style to the first system.

The third system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics "Make me a clean heart, O God, and re - new a right spir - it with -" are written below the notes. The piano accompaniment is in a bass clef with the same key signature and time signature. The dynamic is marked *cres.* (crescendo) and *mf* (mezzo-forte). The music continues with a similar melodic and harmonic style to the previous systems.

TURN THY FACE FROM MY SINS.

[No. 29.]

dim. Cast me not a-way, cast me
p
 in . . . me. Cast me not a-way, Cast . . . me not a-way, . . .
p
dim. cast me not a-way, cast me not a-way,
dim. *p*

not a-way, . . . cast me not . . . a-way from Thy pres -
 cast . . . me not a-way . . . from Thy pres -
 cast . . . me not a-way from Thy pres -
 Cast me not a-way from . . . Thy pres -

ence; SOPRANOS ONLY.
 ence; and take not Thy Ho - ly Spir - it . . . from . . .
 ence;
 ence
 ence

me, and take not Thy Ho - ly Spir - it from me.

This system consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, containing four measures of whole notes. The middle staff is a piano accompaniment in G major with a bass clef, containing four measures of eighth and sixteenth notes. The bottom staff is a grand staff (treble and bass clefs) with a key signature change to F major (two flats) in the third measure, containing four measures of chords and moving lines.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

This system consists of three staves. The top staff is a vocal line in F major with a treble clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The middle staff is a piano accompaniment in F major with a bass clef, also starting with *p* and ending with *f*. The bottom staff is a grand staff in F major, starting with *p* and ending with *f*. Crescendo markings (*cres.*) are present above the vocal staff and below the piano accompaniment staff.

clean heart, O God, and re - new a right spir - it with -

This system consists of three staves. The top staff is a vocal line in F major with a treble clef, containing eight measures of half and quarter notes. The middle staff is a piano accompaniment in F major with a bass clef, containing eight measures of chords. The bottom staff is a grand staff in F major, containing eight measures of chords and moving lines.

dim.

- in me. Cast me not a - way from Thy pres -

dim.

dim.

and take not Thy

- ence, and take not Thy Ho - ly Spir - it . . . from me, . . .

p

p and take not Thy

Ho - ly Spir - it from me,

from me, Thy Ho - ly Spir - it from me.

Ho - ly Spir - it from me, *pp*

pp

Psalm li. 10--13.

E. PROUT.

Larghetto.

Cre - ate in me a clean heart, O God; and re - new a right

p *p*

spir - it with - in . . me. Cast me not a - way from Thy presence; and

cres. *cres.*

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

dim. *pp* *dim.* *pp*

from me. Re - store un - to me the joy of Thy sal -

mf *mf*

First system of the musical score. The treble and bass staves are in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "vation; and up - hold me, and up - hold me with Thy free spirit, and up -".

Second system of the musical score. It begins with the tempo marking *Andantino.* and a dynamic marking *f*. The key signature changes to A major (two sharps). The lyrics are: "hold me with Thy free spirit. Then will I teach transgressors Thy".

Third system of the musical score. The key signature changes to C major (no sharps or flats). The lyrics are: "ways: and sinners shall be converted, and sinners shall be converted, con -".

Fourth system of the musical score. The key signature changes to D major (two sharps). The lyrics are: "verted unto Thee. Then will I teach transgressors Thy ways; and".

Fifth system of the musical score. The key signature changes to E major (three sharps). The lyrics are: "sin - ners shall be con-vert - ed, con-vert - ed un - to Thee."

31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

Andantino. (♩ 88.)

The sac - ri - fi - ces of God are a broken spir - it: a

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

brok - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . . wilt not des - pise.

. . . . wilt not des - pise. The.. sac - ri - fi - ces of

wilt not des - pise.

Gt. p

Ped.

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

Sw.

Without Ped.

Ped.

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.

rall. e dim.

God, O . . God, . . Thou wilt . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . Thou wilt not des - pise.

rall. e dim.

rall. e dim.

Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

p Cast thy burden on the Lord, cast thy burden on the Lord, thy

p Cast thy burden on the Lord,

cres. *p* bur - den on the Lord, cast thy bur - den on the Lord, and

cres. *p*

cres. *f* He shall sus - tain thee, and strengthen thee, and com - fort thee,

cres. *f*

mf *dim.* *mf* He shall sus - tain thee, and com - fort thee, He shall sus -

mf *dim.* *mf*

CAST THY BURDEN ON THE LORD.

[No. 32.]

dim.

- tain thee, and com - fort thee, He shall sus - tain thee,

dim.

p

He shall comfort thee: Cast thy bur - den on the Lord,

p

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord.

Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

pp Cast thy bur - den up - on the Lord,

pp *pp sempre legato.*

and He shall sus - tain .. thee; He nev - er will suf - fer the

cres.

He is at thy right hand.

right - eous to fall. He .. is at thy right hand. Thy

He is at thy right hand.

pp

CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

heavens. Let none be made a - sha - med that

wait up - on Thee.

cres.

dim.

p

cres.

dim.

p

cres.

dim.

p

pp

(77)

34 Praise waiteth for Thee, O God, in Si-on.

Psalm lxx. 1, 11, 13 ; lxxvi. 8.

J. Goss.

Allegro.

f

Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

vow, shall the vow be per - formed. Thou crownest the year with Thy

goodness, Thou crownest the year with Thy goodness ; and Thy paths drop

fatness, Thy paths drop fatness. The pastures are cloth-ed with

By permission of the Proprietors of Congregational Church Music.

flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

shout for joy, they al - so sing,

Quicker.
f

shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Sion.

Psalm lxxv. 1, 2.

C. DARNTON.

Moderato. (♩ - 120.)

mf
Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

vow be perform'd, praise waiteth for Thee, O God, in Si-on,

and un-to Thee . . . shall the vow,
and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.
and un-to Thee, . . to Thee shall the vow,
and un-to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower.

p
O Thou that hear-est prayer, . . O Thou that hear-est

HARMONY.

mf
prayer, . . un-to Thee, . . un-to Thee . . shall all flesh
mf

From The Bristol Anthem Book, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION.

[No. 35.]

cres.

come, . . un - to Thee, . . un - to Thee . . shall all flesh

cres.

rall.

come, . . un - to Thee shall all flesh . . come. . .

rall.

Tempo primo.

f

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

f

vow be perform'd, praise waiteth for Thee, O God, in Sion,

and un - to Thee . . . shall the vow, *rall.*

and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.
and un - to Thee . . . shall the vow,

rall.

Psalm lxxv. 2.

T. HASTINGS.

Moderato.

mf O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

mf

Thee, unto Thee shall all flesh come; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . . unto

Thee shall all flesh come, unto Thee shall all . . . flesh . . . come.

God be merciful unto us.

Psalm lxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)

Sw. p

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

p light of His countenance, and be merciful un - to . . us.

HARMONY.

Con moto.

mf That Thy way may be known upon earth, Thy sav - ing health a -

Con moto.

Ch. mf

- mong all nations. Let the people praise Thee, praise Thee, O
ff Gt.
 God : yea, let all the .. peo - ple .. praise Thee.
 O .. let the na - tions re - joice and be glad : for Thou shalt
Suo.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *ff* (fortissimo) and *Gt.* (Grave), and a tempo marking *Suo.* (Ad libitum). The lyrics are written below the vocal line, with some words in italics.

judge, shalt judge the folk . . . righteously, and gov - ern the

This system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a vocal melody with lyrics. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

na - tions up - on . . . earth. *ff* Let the people praise Thee, praise Thee, O

This system continues the musical piece. It features two staves. The upper staff includes a forte (*ff*) dynamic marking. The lower staff includes a 'Gt.' (Great) organ marking, indicating a section for the organ.

God ; yea, let all . . . the . . . peo - ple . . . praise Thee.

This system is the final one on the page. It consists of two staves. The upper staff continues the vocal melody, and the lower staff provides the accompaniment, concluding the piece.

mf Then shall the earth bring forth . . her in - crease ; and

mf

Ch.

God, even our own . . God, shall give us His bless - ing.

Slowly. *pp* God shall bless us, . . God shall bless us ; and all . . the.. *cres.*

pp *cres.*

Without Organ.

dim. *pp* ends of the world shall fear, . . shall fear . . Him. *dim.* *pp*

GOD BE MERCIFUL UNTO US.

[No. 37.]

a tempo.

ff

Glory be to the Father, and to . . . the Son, and to . . . the

ff

a tempo.

ff

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ev - er

rall.

shall be; . . . world without end. . . . A - - men.

rall.

rall.

Psalm lxvii.

(DEUS MISEREATUR.)

F. TOZER.

Moderato. (♩ = 88.)

mf God be mer-ci-ful un-to us, and bless us, and shew us the

mf light of His coun-te-nance, and be mer-ci-ful, be

Quicker. (♩ = 116.)

mf mer-ci-ful un-to us. That Thy way may be known up-

- on . . . earth, Thy sa-ving health a-mong all . . . na-

a tempo. - tions. Let the people praise Thee, O God; yea, let all the people

a tempo. Let the people praise Thee, O God; yea, let all the people

GOD BE MERCIFUL UNTO US.

[No. 38.]

praise Thee, O let the nations rejoice and be glad, for Thou shalt

judge the folk righteous-ly, . . and govern the nations up-on earth. Let the

peo-ple praise Thee, O God; . . yea, let all the peo-ple praise Thee.

rall.

rall.

rall.

Moderato. ($\text{♩} = 100.$)

mf

Then shall the earth bring forth her in - crease; and God, even our

mf

own God, shall give us His bless-ing... God shall bless us; and

all the ends of the world . . shall fear Him, shall fear Him.

Allegro.

f

Glo - ry be to the Fa - ther, and to the Son, . . and to the

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Allegro. ($\text{♩} = 116.$)

f

Ho - ly Ghost ; As it was in the be -

Ho - ly Ghost ; As it was in the be - gin - ning, is

- gin - ning, is now, and ev - er shall be, is now, and ev - er

now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.

- out end, world with - out end. A - men.

39 Let the people praise Thee, O God.

Psalm lxxvii. 5-7.

T. HASTINGS.

Allegro.

f

Let the people praise Thee, O . . God ; let the people

praise Thee, O . . God ; let the people praise Thee, let the people

praise Thee, let all, let all the peo - ple praise Thee.

mf

Then shall the earth yield her increase, then shall the earth yield her

mf

increase; and God, e-ven our own God, shall bless.. us.

God shall bless . . . us.

God shall bless us, God shall bless . . us; and

all the ends of the earth shall fear, shall fear . . Him,

all the ends of the earth shall fear, shall fear . . Him.

Thou shalt guide me.

Psalm lxxiii. 24—26.

J. BARNEY.

Moderato.

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

p *cres.*

guide me with Thy coun - sel, . . . Thou shalt guide me, shalt

dim. *p* *dim.*

guide me with Thy coun - sel, shalt guide me, guide me,

guide me with Thy coun - sel, and af - terward re - ceive me to

cres. *cres.*

glo - ry, and af - terward re - ceive me to glo - ry.

dim. *dim.*

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

mf Whom have I in heav'n but Thee, *mf* whom have I in heav'n but *p*

cres. Thee? and there is none up-on earth, none up-on

dim. earth that I de-sire be-side Thee, none up-on

earth, none up-on earth, there is none I de-

THOU SHALT GUIDE ME.

SOPRANOS & BASSES & SOPRANOS &
ALTOS. TENORS. ALTOS. *dim.*

- sire beside Thee, none, none, none beside Thee. . .

dim.

FULL. *p* *cres.*

Thou shalt guide me, shalt guidemewith Thy counsel, and af - terward re -

p *cres.*

shalt guide me, . . .

cres. *dim.* *p*

- ceive me to glo - ry, and afterward re-ceive me to glo - ry.

cres. *dim.* *p*

. . . shalt guide me,

SOPRANOS & ALTOS. *p* *cres.*

My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p *cres.*

FULL.

but God is the strength of my heart, and my portion for ev - er.

SOPRANOS.

cres.

My flesh and my heart faileth, my flesh and my heart faileth :

Sw. p

cres.

Without Ped.

Ped.

FULL.

dim.

but God is the strength of my heart, and my portion for

f

dim.

dim.

p

pp

ev - er, . . my por - tion for ev - er, for ev - er.

dim.

p

pp

41 how amiable are Thy dwellings.

Psalm lxxxiv. 1—4.

C. SIMPER.

Andante.

The piano introduction consists of two systems of music. The first system is marked *mf* and features a treble and bass staff in G major (one sharp) and 3/4 time. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melody and accompaniment, ending with a final chord.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.

The vocal entry is marked *mf* and is written for Soprano and Alto voices. The melody begins with the words "O how a-miable are.. Thy dwellings," and continues with "O how a-miable are.. Thy dwellings, Thou Lord . . . of hosts. . .". The music includes a *cres.* (crescendo) marking over the final phrase. The notation uses a treble clef and a key signature of one sharp.

CHORUS, OR QUARTET.

The chorus or quartet entry is marked *mp* and is written for four voices. The melody begins with the words "My soul longeth, yea, e - ven fainteth for the courts of the Lord: . . my heart and my flesh cri-eth out for the". The music is written in a treble clef with a key signature of one sharp. The accompaniment in the bass staff consists of chords and moving lines that support the vocal melody.

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

liv - ing God. . . *p* O how a - miable, O how

mf a - miable, O . . how a - miable are . . Thy dwellings, Thou *cres.*

mf Lord of hosts, . . Thou Lord . . of hosts. . . *cres.*
f

ALL THE SOPRANOS, OR SOPRANO SOLO.

dolce.
mf Yea, the sparrow hath found an house, and the swallow a nest for her -
mf

p self, . . where she may lay her young, . . where she may
p

lay her young, . . e - ven Thine al - tars, O

mf

mf

This system contains the first two staves of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The tempo/mood is marked *mf* (mezzo-forte). The lyrics are 'lay her young, . . e - ven Thine al - tars, O'.

Lord of hosts, e - ven Thine al - tars, O Lord of

cres.

cres.

This system contains the third and fourth staves. The vocal line continues with 'Lord of hosts, e - ven Thine al - tars, O Lord of'. The piano accompaniment features a crescendo marked *cres.* in both staves. The tempo/mood remains *mf*.

hosts, my King and my God, . . my King

f *ff*

f *ff*

This system contains the fifth and sixth staves. The vocal line continues with 'hosts, my King and my God, . . my King'. The piano accompaniment features a crescendo marked *f* (forte) and *ff* (fortissimo) in both staves. The tempo/mood remains *mf*.

and my God. . .

rall. *a tempo.* *rall.*

mf

This system contains the seventh and eighth staves. The vocal line concludes with 'and my God. . .'. The piano accompaniment features a *rall.* (rallentando) marking in the first staff, followed by *a tempo.* (allegretto) and another *rall.* marking in the second staff. The tempo/mood is marked *mf*.

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

Allegro moderato.

f

Blessed are they that dwell in Thy house, blessed are they that

f

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they .. that dwell in Thy house: they will be al - way prais - ing Thee,

mf

FULL.

f

they will be al - way praising Thee, praising Thee, praising Thee,

f *ff*

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL.

Slowly.

Musical score for the first system. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff begins with a bass clef and a 4/4 time signature. The accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The lyrics 'Bow down Thine ear, bow down Thine ear, O Lord, hear me,' are written below the staves. A piano dynamic marking 'p' is placed below the first measure of the bass staff.

Bow down Thine ear, bow down Thine ear, O Lord, hear me,

Musical score for the second system. The treble staff continues the melody with half notes G4, A4, Bb4, and A4. The bass staff continues the accompaniment with half notes G3, A3, Bb3, and A3. The lyrics 'bow down Thine ear, O Lord, hear me, O Lord, hear me; for' are written below the staves.

bow down Thine ear, O Lord, hear me, O Lord, hear me; for

Musical score for the third system. The treble staff continues the melody with half notes G4, A4, Bb4, and A4. The bass staff continues the accompaniment with half notes G3, A3, Bb3, and A3. The lyrics 'I am poor, am poor and need - y, am poor and need - y. Give' are written below the staves.

I am poor, am poor and need - y, am poor and need - y. Give

Musical score for the fourth system. The treble staff continues the melody with half notes G4, A4, Bb4, and A4. The bass staff continues the accompaniment with half notes G3, A3, Bb3, and A3. The lyrics 'ear, O Lord, un - to my prayer; and at - tend to the voice of my' are written below the staves.

ear, O Lord, un - to my prayer; and at - tend to the voice of my

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

mf

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

I will praise Thee, O Lord my God, with all my heart:

f

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - more. A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.
Arranged by J. Goss.

Andante. ($\text{♩} = 62.$)

Sw. p *cres.* *dim.* Com - fort, O

the soul of Thy ser - vant,
Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . .
Thee do I lift up my soul: com - fort, O

Lord, the soul . . . of Thy ser - vant,
Lord, the soul of . . . Thy ser - vant, for un - to

Lord, the soul . . of Thy ser - vant,

COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43.]

Thee do I lift up my soul: com - fort, O Lord, the

mf com-*fort*, O Lord, the

soul of Thy ser - vant, for un - to Thee do I

soul of Thy ser - vant, *f*

lift up my soul, do I lift up my soul: com fort, O

p

Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .

f

lift up my soul, do I lift up my . . soul.

dim - in - u - en - do.

44 Whoso dwelleth under the defence.

Psalm xci. 1, 4.

Andante sostenuto ($\text{♩} = 69$).

W. GRIFFITH.

The piano introduction is in 4/2 time, B-flat major, and begins with a mezzo-piano (*mp*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Andante sostenuto* with a quarter note equal to 69 beats per minute. The introduction concludes with a *poco rall.* (slightly slowing down) marking.

mf a tempo.

Who - so dwell - eth under the de - fence, under the defence of the

The first vocal line is in B-flat major, 4/2 time, and begins with a mezzo-forte (*mf*) dynamic. The melody is simple and hymn-like, consisting of eighth and quarter notes.

Who - so dwell - eth under the defence, under the de - fence of the

The second vocal line continues the melody in B-flat major, 4/2 time, with a mezzo-forte (*mf*) dynamic. It features a mix of eighth and quarter notes.

Who - so dwell - eth under the de - fence, under the de - fence of the

The third vocal line is in B-flat major, 4/2 time, and begins with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes.

Who - so dwell - eth under the defence, under the defence of the

a tempo.

The piano accompaniment for the vocal lines is in B-flat major, 4/2 time, and begins with a mezzo-forte (*mf*) dynamic. It provides a harmonic support for the vocal melody with chords and single notes in both hands.

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,

most High,

most High, shall abide under the shadow

most High, shall a -

mp *mf*

Without Ped. *Ped.*

cres.

shall a - bide, . . . shall a - bide, . . . shall abide under the

cres.

shall abide under the shadow, the shadow of the Al -

cres.

of the Almight - y, shall . . . a - bide un -

cres.

- bide under the shadow of the Al - might - y, the shad - ow of

cres.

dim.
 shad - ow of the Al - might - - - y.
dim.
 - might - y, the Al - might - - - y.
dim.
 - - der the shad - ow of the Al-might - y.
dim.
 the Al - might - - - - - y.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "shad - ow of the Al - might - - - y. - might - y, the Al - might - - - y. - - der the shad - ow of the Al-might - y. the Al - might - - - - - y." The dynamics are marked *dim.* (diminuendo) for the vocal parts.

mp
 He shall defend thee under His wings, His faithfulness and truth shall
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend . . thee under His wings, His
mp He shall de - fend thee under His wings, His faith - ful -

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "He shall defend thee under His wings, His faithfulness and truth shall He shall de - fend . . thee under His wings, His He shall de - fend . . thee under His wings, His He shall de - fend thee under His wings, His faith - ful -". The dynamics are marked *mp* (mezzo-piano) for the vocal parts.

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 - ness and truth shall be thy . . shield and

cres. *rall. e dim. mf a tempo.*
 be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.
 buck - - ler. Who - so dwelleth under the defence,
cres. *rall. e dim. mf a tempo.*

cres.

under the defence of the most High, shall a-bide under the shadow, a -

cres.

under the defence of the most .. High, shall a - bide .. un - der the

cres.

under the defence of the most .. High, shall a - bide .. un - der the

cres.

under the defence of the most High, shall a - bide .. un - der the

rall. *Lento.* *p dim.* *pp*

- bide un - der the shad - ow .. of the Al - might - - y.

rall. *p dim.* *pp*

shad - - ow .. of the Al - might - - y.

rall. *p dim.* *pp*

shad - - ow .. of the Al - might - - y.

rall. *p dim.* *pp*

shad - ow, the shad - ow .. of the Al - might - - y.

Lento. *rall.* *p* *pp*

Psalm xcv. 6, 7.

R. HORNER.

Not too quickly.

mf

O come, let us wor - ship, let us wor-ship and bow

mf

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic. The lyrics 'O come, let us wor - ship, let us wor-ship and bow' are written below the staves.

down, . . let us kneel be - fore the . . Lord our Mak -

This system contains the next two staves of music. The lyrics 'down, . . let us kneel be - fore the . . Lord our Mak -' are written below the staves.

p *f*

- er. For He is our God, for He is our

p *f*

This system contains the next two staves of music. The lyrics '- er. For He is our God, for He is our' are written below the staves. Dynamics *p* and *f* are marked above the staves, and *p* and *f* are marked below the staves.

God ; and we are the peo - ple, the peo - ple of His

This system contains the final two staves of music on the page. The lyrics 'God ; and we are the peo - ple, the peo - ple of His' are written below the staves.

pas - ture, and the sheep of His hand, and the sheep of His

hand. *mf* O come, O come, let us wor - ship and bow *mf*

down, *f* O come, let us wor - ship, *p* O come, let us *f* *p*

kneel, O come, let us kneel be - fore the Lord our Mak - er. *rall. e dim.* *pp* *rall. e dim.* *pp*

46 Honour and majesty are before Him.

Psalm xcvi. 6.

Quickly.

M. GREENE.

f Honour and maj-es-ty are be-fore Him, honour and maj-es-ty

f

strength and
are be-fore Him: strength and beau-ty, strength and beauty are
strength and beau-ty, beauty are

beau-ty are in His sanctu-a-ry.
in . . His sanc-tu-a-ry. Honour and maj-es-ty are be-
in . . His . . sanctu-a-ry.
in His sanc-tu-a-ry.

strength and beauty are in . . His sanctu-a-ry,
-fore Him: strength and beau-ty, strength and beau-ty are in . . His sanc-tu-a-ry,
strength and beau-ty,

strength and beauty are in . . His sanctu-a-ry.
strength and beau-ty, strength and beauty are in . . His sanc-tu-a-ry. A-men.
strength and beau-ty,

Ⓞ worship the Lord.

Psalm xcvi. 9, 10.

T. SMITH.

Moderato.

cres.

mf *cres.*

O worship the Lord in the beau - ty of ho - liness, wor - ship the

mf *cres.*

dim.

let the whole earth,

Lord in the beauty of ho - liness : let the whole earth,

dim.

let the whole earth,

f *rall.*

let the whole earth, let the whole earth stand in awe of Him.

f *p* *rall.*

a tempo. *cres.*

Worship the Lord in the beau - ty of ho - liness, worship the Lord,

p a tempo. *cres.*

O WORSHIP THE LORD.

[No. 47.]

f *dim.*

worship the Lord, worship the Lord in the beauty of ho - liness :

f *dim.*

let the whole earth, let the whole earth,

let the whole earth, . . . let the whole earth, . . .

f *rall.* *p*

let the whole earth, let the whole earth stand in awe of Him.

f *p rall.*

Quicker. *f*

Tell it out among the heathen,

Tell it out among the heathen, out among the heathen,

cres.

out among the heathen, tell it out, tell it out among the

cres.

heathen, that the Lord, the Lord is King, tell it out,
 tell it out among the

heathen, tell it out among the heathen, that the
 tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it
 tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.
 tell it out among the heathen that the Lord is King.

⦿ worship the Lord.

Psalms xcvi. 9; lxxviii. 4.

G. J. ELVEY.

Moderato. (♩ = 80.)

p wor - ship,

O worship the Lord in the beauty of ho - liness, O worship, wor - ship the

p O worship,

ship the Lord in the beau - ty of holiness: let the whole earth stand in

Lord

wor - ship the Lord *f*

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O

in awe of Him.

O . . . worship the Lord,

wor - ship, worship the Lord, O worship the Lord in the beauty of

O . . . worship the Lord,

f holiness: let the whole earth stand in awe, in awe of Him, stand in

f *p*

1

awe of Him, let the whole earth stand in awe, stand in awe of

Him, let the whole earth stand in awe, in awe of Him. . .

(♩ = 84.)
O sing un - to God, sing praises to His name, and re-joyce, re -
and re-joyce, and re -

re-joyce be - fore Him. O sing unto God, O sing unto God, sing, sing, sing . . unto
re-joyce be - fore Him, O sing unto God, sing, sing, sing . .

God, sing . . unto God, sing . . unto God,
sing unto God, sing unto God, unto God, sing praises to His
sing, sing unto God, sing unto God,

O WORSHIP THE LORD.

[No. 48.]

and re - joyce, . . . re - joyce, . . . re -

name, and re - joyce, . . . and re - joyce, re -

- joyce, re - joyce, . . . re-joyce, re - joyce, . . .

- joyce, re - joyce, and re - joyce, re-joyce, re-joyce, re -

re - joyce, re - joyce, re -

and re - joyce, . . . re-joyce, re - joyce, re -

. . rejoice, rejoice, re - joyce, . . and rejoice, sing, . . and re -

- joyce, re-joyce, re - joyce, re - joyce, re-joyce, re-joyce, sing,

- joyce, re-joyce, re - joyce, re-joyce, re-joyce, . . re - joyce, sing,

- joyce, re-joyce, re-joyce, re - joyce, and . . re - joyce, sing, . .

- joyce, and re - joyce be - fore Him,

sing, and re - joyce be - fore . . Him, O sing unto God, sing praises to His

name, and rejoice, re - joyce be - fore Him, re - joyce be - fore . . Him. . .

Psalm c.

(JUBILATE DEO.)

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, all ye lands: serve the Lord with

Be ye sure that the gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thankgiv - ing, and in - to His courts with

praise: be thankful un-to Him, and speak good of His name. For the Lord is

p

gracious, His mer-cy is ev - er - last - ing: and His truth en - dureth from

mp *cres.*

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

f

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.

- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

Be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

f O be joyful in the Lord, all ye lands : serve the Lord with

Maestoso. (♩ = 120.)

f Gladness, and come before His presence with a song. Be ye

Ped.

sure that the Lord He is God : . . it is He that hath made us,

cres.

sure that the Lord He is God : . . it is He that hath made us,

and not we our - selves ; we are His people, we are His people,

Sw.

without Ped.

mf

and the sheep of His pas - ture, and the sheep of His

mf

Ped. *Ped.*

Slowly, and with much firmness.

pas - ture. *f* go your way into His gates with thanksgiving, and

(♩ = 60.)

Gt.

in - to His courts, His courts with praise: be thank - ful . . un - to Him, be

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

thank - ful . . un - to Him, and speak good of His name.

The second system continues the vocal and piano parts. A *cres.* (crescendo) marking is placed above the vocal line and below the piano line. The piano accompaniment includes a *cres.* marking below the bass line.

This system continues the musical composition. The piano accompaniment features a *cres.* marking below the bass line and a *ff* (fortissimo) marking above the right hand.

For the Lord, the Lord is . . gracious, His mer - cy is ev - er -

The fourth system continues the vocal and piano parts. The piano accompaniment features a *ff* (fortissimo) marking above the left hand.

This system concludes the piece with a final vocal phrase and piano accompaniment. The piano accompaniment features a *ff* (fortissimo) marking above the left hand.

O BE JOYFUL IN THE LORD.

[No. 50.]

last - ing: . . . and His truth en - dur - eth, His truth en -

Sw.

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'last', followed by a dotted half note 'ing: . . .', then a half note 'and', a dotted half note 'His truth', a half note 'en -', a dotted half note 'dur -', a half note 'eth,', and finally a dotted half note 'His truth' and a half note 'en -'. The piano accompaniment (bass clef) consists of chords and moving lines in the left hand. The key signature has one flat (B-flat), and the time signature is 3/2. The system ends with a repeat sign and a 3/2 time signature.

dur - eth . . from gener - a - tion to gen - er - a - tion.

dim.

This system contains the next two staves of music. The vocal line continues with a dotted half note 'dur -', a half note 'eth . .', a dotted half note 'from', a half note 'gener -', a dotted half note 'a -', a half note 'tion to', a dotted half note 'gen -', a dotted half note 'er -', a dotted half note 'a -', and a dotted half note 'tion.'. The piano accompaniment continues with chords and moving lines. The system ends with a repeat sign and a 3/2 time signature.

Vivace.

Glo - ry be to the Fa - ther, and to the Son,

f

This system contains the next two staves of music. The tempo is marked 'Vivace.' and the dynamics are marked 'f' (forte). The vocal line begins with a half note 'Glo -', a dotted half note 'ry be', a half note 'to the', a dotted half note 'Fa -', a half note 'ther,', a dotted half note 'and to the', and a dotted half note 'Son,'. The piano accompaniment continues with chords and moving lines. The system ends with a repeat sign and a 3/2 time signature.

Vivace. (♩ = 132.)

f

This system contains the final two staves of music. The tempo is marked 'Vivace. (♩ = 132.)' and the dynamics are marked 'f' (forte). The piano accompaniment continues with chords and moving lines. The system ends with a repeat sign and a 3/2 time signature.

and to the Ho - ly Ghost; As it

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line includes the lyrics "and to the Ho - ly Ghost; As it". The piano accompaniment consists of chords and moving lines in both hands, with a "cres." (crescendo) marking over the final measures.

was in the be - ginning, is now, and ev - er shall be, . . ev - er

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "was in the be - ginning, is now, and ev - er shall be, . . ev - er". The piano accompaniment features a dynamic marking of *ff* (fortissimo) at the beginning.

shall be: world without end, A - - - men. . .

The third system concludes the piece. It includes tempo markings of *rall.* (rallentando) and *Adagio.* (Adagio). The vocal line includes the lyrics "shall be: world without end, A - - - men. . .". The piano accompaniment features a *dim.* (diminuendo) marking in the final measures.

51 My song shall be of mercy and judgment.

Psalm ci. 1, 2.

Adapted from J. CLARK by L. MASON.

Moderato.

f

My song shall be of mercy and judgment: unto Thee, O

f

Lord, unto Thee will I sing, unto Thee, O Lord, unto

p

Thee will I sing. O let me have un - der - standing in the

p

mf

way, the way of god - li - ness, O let me have un - der -

mf

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - fect heart, I will walk in my house with a

per - fect heart, will walk in my house with a per - fect heart.
per - fect heart, with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1-3.

Brightly. (♩ = 104.)

E. J. HOPKINS.

f Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for-get not, for-get not . .

and for-get not all . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all His ben - e - fits :
all . . His ben - e - fits :

Smoothly.
mp Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

p - eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,

all thy dis - eas - es, heal - eth all, . . all thy dis - eases. Bless the

f

Lord, . . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with -

- in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name. . .

The watereth the hills.

Psalm civ. 13, 14, 24.

W. SPINNEY.

*Andante.*SOPRANO. (SOLO *ad lib.*)

He wa - tereth the hills, the hills from a -

Andante.

p

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat-tle, green herb for the service of man.

cat - tle, and green herb for the ser-vice, the service of man.

This system consists of two staves. The upper staff is a single melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

QUARTET. *Unaccompanied (if possible).*

p He wa - tereth the hills, the hills from a - bove; the earth is

p

This system consists of two staves. The upper staff is a single melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first measure of the upper staff begins with a piano (*p*) dynamic marking.

filled with the fruit of Thy works. He wa - tereth the hills, the

This system consists of two staves. The upper staff is a single melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

rit.

hills from a - bove; the earth is filled with the fruit of Thy works.

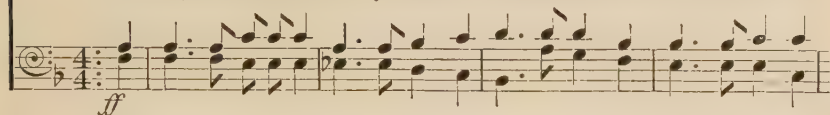
rit.

This system consists of two staves. The upper staff is a single melodic line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The system concludes with a double bar line and a 4/4 time signature. The word *rit.* (ritardando) appears above the staff in the first measure and below the staff in the last measure.

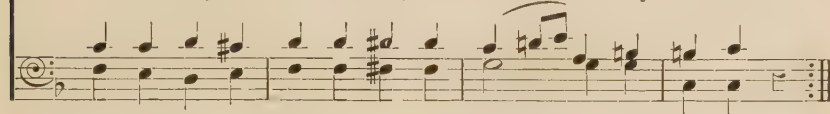
CHORUS.
Con spirito.



O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the



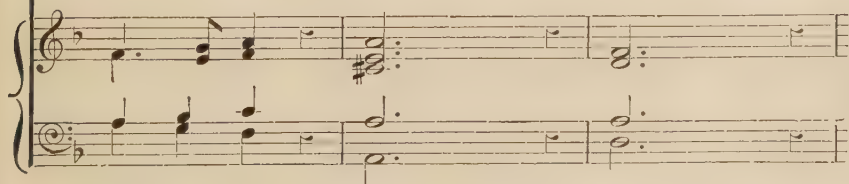
earth is full, the earth is full, is full . . of Thy riches.



O Lord, how manifold are Thy works! O Lord, how manifold



are Thy works! in wis - dom hast Thou made them all, in



musical score for the hymn "He Watereth the Hills." The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "wis - dom hast Thou made them all : the earth, the earth is full, . . is full . of Thy riches. O Lord, how manifold are Thy works ! in wis - dom hast Thou made them all : the". The piano accompaniment features a steady bass line and chords that support the vocal parts.

wis - dom hast Thou made them all : the earth, the earth is full, . . is

full . of Thy riches. O Lord, how manifold

are Thy works ! in wis - dom hast Thou made them all : the

HE WATERETH THE HILLS.

[No. 53.]

earth is full, the earth is full, is full . . of Thy

rich - es. A - - -

- men, A - - - men. . .

(135)

Detailed description: This is a musical score for a hymn. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The tempo is not specified. The lyrics are: 'earth is full, the earth is full, is full . . of Thy rich - es. A - - - - men, A - - - men. . .'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. There are dynamic markings like 'f' (forte) and 'A' (accents). The score ends with a double bar line.

54 Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. BARNEY.

Moderato. *f*

O Lord, how man - i - fold, how manifold are Thy

Moderato. *f* *Gt.* *>*

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

f

all : O Lord, how man - i - fold, how manifold are Thy

all : *f*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato.' and the initial dynamics are 'f' (forte). The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line, with a piano accompaniment part marked 'f Gt.' and 'Gt.' (Grand Staff). The third system contains the third line, with a piano accompaniment part marked 'f'. The lyrics are: 'O Lord, how manifold are Thy works : in wisdom, in wisdom hast Thou made . . them'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

works :
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

The first system of the musical score, featuring a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

the earth is full, the earth is full . . of Thy

made them all : the earth is full, . . is full . . of Thy
made them all : . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

The second system of the musical score, continuing the vocal and piano parts. The vocal line has a more complex melodic line with some ties. The piano accompaniment provides harmonic support with chords and moving lines.

rich - es. *mf*

rich - es. The valleys stand so thick with corn that they laugh and

rich - es.

Ch. Stopped Diap. & Flute.

The third system of the musical score. It begins with a vocal line marked *mf*. The piano accompaniment includes a section for 'Ch. Stopped Diap. & Flute' indicated by a bracket. The system concludes with a final vocal line and piano accompaniment.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Second system of the musical score. The vocal line continues with the lyrics "the valleys stand so thick with corn, that they laugh and sing, they stand so thick with corn, that they laugh and they stand so thick with corn, that they laugh . .". The piano accompaniment continues with chords and moving lines. The instruction "Gt. Diaps." is written below the piano staff.

Third system of the musical score. The vocal line continues with the lyrics "sing, they laugh and sing. . . sing, they laugh and . . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with chords and moving lines. The instruction "Sw. Reeds." is written below the piano staff.

sing.

O Lord, how man - i - fold, how manifold are Thy

works: . . . in wis - dom, in wis-dom hast Thou made . . them

in wis-dom, wis - - - dom hast Thou made . . them

all:

O Lord, how man - i - fold, how manifold are Thy

works, Thy works : in wis-dom hast Thou made them all, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all : the earth is full, the earth is full, is full . . of Thy

wis-dom hast Thou made them all : the earth is full . . of Thy

rich - es.

rich - es. Praise the Lord, O my soul, Praise the Lord, O my

rich - es.

soul, and for - get not all . His ben - e - fits. Praise the

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . His ben - e - fits. Praise the Lord, praise the Lord.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderato. (♩ = 80.)

re - member me, *cres.*

Re - mem - ber me, O Lord, re - mem - - - ber me, re -

p *cres.* *cres.*

re - member me,

dim.

- member me, ac - cording to the favour that Thou bearest un - to Thy

dim. *p*

O . . . vis - it me with Thy . . . sal -

peo - ple: O . . . vis - it me with Thy sal -

with Thy sal -

- - va - tion; That I may see the fe - li - ci - ty of

p

- - va - tion; That I may see the fe -

p

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, that

p *cres.* *cres.*

That I may see the fe - li - ci - ty of
- - li - ci - ty of Thy cho - sen, that I may see the fe -

cres.

I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.

f

Thy cho - sen. Re -
- - li - ci - ty, the fe - li - ci - ty of Thy cho - sen.

mf *f*

the fe - li - ci - ty of Thy cho - sen.

cres.

pp

- - member me, O Lord, re - member me, O Lord, re -

pp

cres.

f *p*

- - member me, re - member me, re - mem - ber me, O Lord. . .

f *p*

What shall I render.

Psalm cxvi. 12-14.

Slowly.

A. H. BROWN.

mf

What shall I ren - der un - to the Lord for all His

mf

f

ben - e - fits to - ward . . me, for all His ben - e - fits to -

f

A little quicker.

p

ward . . me, to - ward . . me? I will take the cup of sal -

f

p

- va - tion, and call up-on the name of the Lord, and call up-on the

I will pay . . my

name of the Lord, the name of the Lord. I will

WHAT SHALL I RENDER.

[No. 56.]

vows, I will pay . . my vows, my vows . . un - to the
 pay . . my vows, will pay my vows . . un - to the
 I will pay . . my vows, my vows . . un - to the

Lord, . . un - to the Lord . . . now in the presence of

all . . His peo - ple, now in the presence of all . . . His

peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .
ff

Alternative ending.
 praise . . ye . . the Lord. . . Lord. . .

Psalm cxvii.

With spirit.

The Earl of WILTON.

f O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

all ye people. For His mer - ci - ful kindness is

mp

ev - er . . more . . and more to - wards us : and the truth, the

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -
more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,
Lord en - dureth, the truth of the Lord.. en -
and the truth of the Lord, the truth of the Lord en -

Slower. *Chorus. With spirit.*
- dureth, en - dureth for ev - - er. O praise the Lord,
- dur - - - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

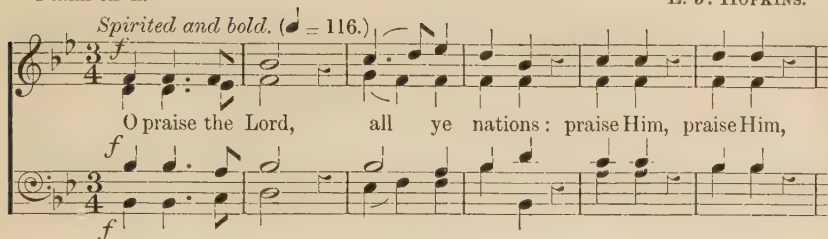
all ye peo - ple, praise Him, O praise Him, all ye

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

Psalm cxvii.

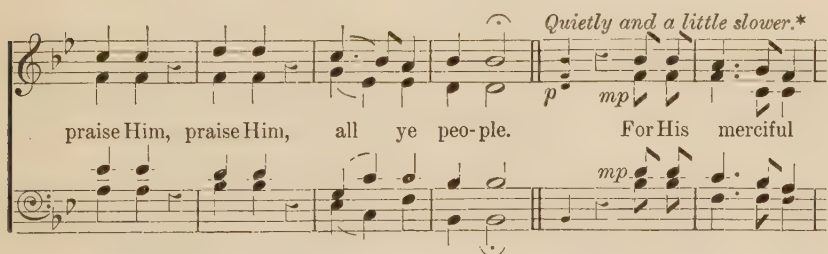
E. J. HOPKINS.

Spirited and bold. (♩ = 116.)


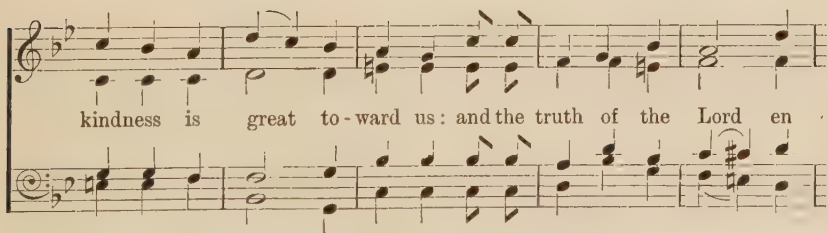
f O praise the Lord, all ye nations: praise Him, praise Him,



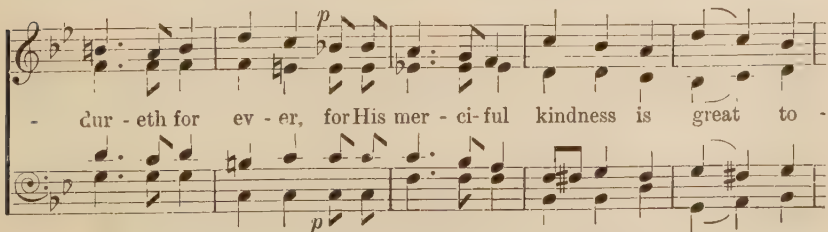
all . . ye people. O praise the Lord, all . . ye nations:



*Quietly and a little slower.**
p mp praise Him, praise Him, all ye peo-ple. For His merciful



kindness is great to-ward us: and the truth of the Lord en-



- cur - eth for ev - er, for His mer - ci - ful kindness is great to -

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur-eth, en - dur-eth,
 - ward us: and the truth, and the truth, . . . and the
 en - dur-eth, en - dur-eth,

cres. truth of the Lord en-dur-eth for ev-er, and the truth, . . . and the
mf
cres. en - dur-eth,

en - dur-eth, *cres.* *dim. e rall.*
 truth, . . . and the truth of the Lord en-dur-eth for ev-er.
 en - dur-eth, *cres.* *dim. e rall.*

Original time.
f O praise the Lord, all . . ye na-tions: praise Him, praise Him,
f

all . . ye peo - ple, O praise the Lord, all . . ye

na - tions : praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)
f
The Lord is my strength, my strength and my song, and is . . be -

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.
- tion, and . . is be - come, be - come my sal - va - tion.
be - come my . . . sal - va - tion.

mf O - pen me the gates of . . right -
mf O - pen me the gates . . of right - eous - ness :
mf O - - pen me . . the gates of
 - eous-ness : that . . . I may go in - to them, and give
 right - eous-ness : that I may go in - to them, and give
 that . . I may go in - to them, and give
 right - eous - ness : . . that I . . may go in - to them, and give
 thanks, give thanks, give thanks un - to the Lord.
 thanks, give thanks un - to . . . un - to the Lord.
 give thanks, give thanks . . . un - to the Lord.
 thanks, give thanks, give thanks un - to the Lord.

Grave. ($\text{♩} = 60$)
 The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. ($\text{♩} = 96$)
 builders re - fus - ed, . . . is be - come the head - stone in the

cor - ner, is be - come the head-stone in the cor - - ner.

f This is the day which the Lord hath made; we . . . will re -

- joice and be glad in it, we will re-joyce and be

we will re - joice . . . and be
glad in it, we will re - joice . . . and be
we will re - joice . . . and be

glad in it. *Slower.*
glad in it. Hal - le - lu - jah. A - - men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalm cxviii. 24; 1 Corinthians xv. 20—22, 57.

J. SEWELL.

Brightly.

we will re -

f

This is the day which the Lord hath made;

joyce, . . . we will rejoice and be glad in it. 1st time.

we will rejoice, we will rejoice and be glad in it.

it. 2nd time.

mf

it. For now is Christ risen, for now is Christ risen from the

dead, and become the first fruits . . of them that slept.

Andante.

p

For since by man came death, by man came al - so the resurrection

f

THIS IS THE DAY WHICH THE LORD HATH MADE. [No. 60.

of the dead. For as in Adam all die, e'en so in

Tempo primo.
Christ shall all be made a - live. Thanks be to God, which giveth us the

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

God, Thanks be to God, which giv - eth us the vic - to - ry,
Thanks be to God,

Thanks be to God, which giveth us the vic - to - ry through our Lord

Je - sus Christ. . . Hal - le - lu - jah ! A - men.

p *ff* *p*

61 Teach me, O Lord.

Psalms cxix. 33.

T. ATTWOOD.

Quietly. *mp* teach me, teach me the

Teach me, O Lord, the way of Thy statutes, teach me, teach me

mp way of Thy statutes ;

the way of Thy statutes ; and I . . shall keep it, and I . . shall

the way of Thy statutes ;

and

keep . . it un - to the end, and I shall keep it, and

and I shall keep it,

I shall keep it,

I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord, *p* teach me, O *cres.*
 I . . shall keep it un - to . . the end. Teach me, O Lord, O *p* *cres.*
cres.

Lord, *f*
 Lord, the way of Thy statutes ; and I shall keep it, and I shall
f

dim.
 keep it, and I shall keep it un - to . . the end, shall
dim.
p and I shall

p e rit
 keep it un - to . . the end, un - to . . the end. *p Sw.*
p e rit.
 keep it un - to the end.

Psalm cxix. 33, 34.

Moderato.

G. W. MARTIN.

Teach me, O Lord, the way of Thy statutes; and I shall keep it un -

- to the end, and I shall keep it un - to . . the end, Teach me, O

Lord, the way of Thy statutes; and I . . shall keep it un - to the end, and

I . . shall keep it un - to the end. Give me under-standing, and

I shall keep Thy law; yea, I shall keep it with my whole heart.

I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

J. CLARKE-WHITFIELD.

Moderato.

First system of the musical score. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The music starts with a mezzo-forte (*mf*) dynamic. The lyrics 'I will lift up mine eyes unto the hills, from whence cometh my' are written below the treble staff.

Second system of the musical score. It continues the melody from the first system. The lyrics 'help, I will lift up mine eyes unto the hills, from whence cometh my' are written below the treble staff.

Third system of the musical score. It continues the melody. The lyrics 'help. My help cometh even from the Lord, my help cometh even from the' are written below the treble staff. A piano (*p*) dynamic marking is present.

Fourth system of the musical score. It continues the melody. The lyrics 'Lord, who hath made heav'n and earth, who hath made heav'n and earth.' are written below the treble staff. A forte (*f*) dynamic marking is present.

BASS SOLO.

Bass Solo section of the musical score. It features a single bass staff with a bass clef, a key signature of two sharps, and a 3/2 time signature. The tempo is marked *Andante largo*. The lyrics 'The Lord Himself is thy keeper, the Lord Himself is thy' are written below the staff. A piano (*p*) dynamic marking is present.

keeper: the Lord is thy defence up - on thy right hand, the Lord is thy de -

This system contains the first vocal line and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, also in one sharp. The music is in a common time signature.

rall.

DUET, SOPRANO 1 & 2 (OR ALTO).

fence upon thy right hand. So that the sun shall not smite thee by

This system continues the vocal line and piano accompaniment. It includes the *rall.* marking and a piano (*p*) dynamic marking. The piano part features chords and moving lines in both hands.

*rall.**p*

day, .. neither the moon by night, so that the sun shall not

This system continues the vocal line and piano accompaniment. It includes a mezzo-forte (*mf*) dynamic marking. The piano part continues with harmonic support for the vocal melody.

*mf**mf*

smite thee by day, neither the moon by night, neither the moon by night.

This system concludes the vocal line and piano accompaniment. It includes piano (*p*) and pianissimo (*pp*) dynamic markings. The piano part features sustained chords and moving lines.

*p**pp*

I WILL LIFT UP MINE EYES.

[No. 63.

CHORUS. *Brightly.*

f The Lord shall preserve thee from all e - vil; yea, it is He that shall

keep thy soul. The Lord shall preserve thy go - ing out, thy go - ing out and

coming in, from this time forth, for ev - ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul: Hal - le -

from all e - vil; yea, it is He that shall keep thy soul: from this time

yea, it is He that shall keep thy soul: A -

lu - - jah, A - - - - men.

forth, for ev - ermore, from this time forth, for ev - ermore. A - - men.

men, A - - - - men.

Psalm cxxii. 6, 7.

L. MASON.

Quietly.

mp Pray for the peace of Je - ru - sa - lem: they shall prosper that

mp

dim. love . . . thee. *p* Peace be with - in thy

dim. Peace be with - in, with - in thy

- in, with - in thy walls, *cres.*

walls, with - in thy walls, and pros-per-i-ty with - in thy

p Peace be with - in thy walls, *cres.*

walls, with - in thy walls, *cres.*

1st. 2nd. *f* Hal-le-lu-jah!

pal - a - ces. -ces. Hal-le-lu-jah, Hal - le-lu - jah!

f

Search me, O God.

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

Search me, O God, and know my heart:

p

try me, and know my thoughts: and see if there be

an - y wick - ed way in me, and lead me in the

cres. sempre.

way, . . in the way ev - er - last - ing, and lead me in the

f

way, . . in the way ev - er - last - ing. A - men.

p

Enter not into judgment.

Psalm cxlii. 2.

J. Goss.

Andante.

mf

En-ter not into judgment, enter not into judgment, enter not into

p

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall

cres. *dim.*

cres. *dim.*

no man living be just-i-fied; in Thy sight shall no man be just-i-fied.

p *cres.* *f*

p *cres.* *f*

Enter not into judgment, enter not into judgment, enter not into

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i-fied.

67 Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. (♩ = 56.)

En - ter not in - to judg -

The first system of music is in G major (one sharp) and 2/2 time. It consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a forte (*f*) dynamic marking.

- ment with Thy servant, O Lord ; for in Thy sight shall no man

The second system continues the melody and accompaniment. The treble staff has a piano (*p*) dynamic marking at the start of the system. The lyrics are aligned under the notes of both staves.

liv - ing be just - i - fied. En - ter not in - to judg -

The third system continues the musical setting. The treble staff has a piano (*p*) dynamic marking at the start of the system. The lyrics are aligned under the notes of both staves.

- ment with Thy servant, O Lord ; for in Thy sight shall no man

The fourth system concludes the musical phrase. The treble staff has a mezzo-forte (*mf*) dynamic marking at the start of the system. The lyrics are aligned under the notes of both staves.

liv - ing be just - i - fied, for . . in . . Thy

p

sight, for in Thy sight shall no man liv - ing be

p *f*

just - i - fied, shall no man liv - ing be just - i -

p

for in Thy sight shall no man be just - i -

p

- fied, for . . in Thy . . sight shall . . no man be just - i -

p

for in Thy sight shall no man be just - i -

- fied, shall no man be just - i - fied, be just - i - fied.

- fied,

The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

mf

The eyes of all wait on Thee, . . O

Andante.

mf

SOPRANOS.

mf

The

Lord, and Thou givest them their meat in due sea - son.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

meat in due sea - - son, *mf* **FULL.** Thou o - penest Thine
Thou

mf

and fillest all things
hand, Thou o - pen-est Thine hand, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,
all things liv - ing with plen - teous - ness, Thou

Thou

o - penest Thine hand, fill - est all things
o - penest Thine hand, and fill - est all things liv - ing with

THE EYES OF ALL WAIT ON THEE.

[No. 68.]

liv - ing with plenteousness, and fill - est all things
 fill - est all things liv - ing . .
 liv - ing with plen - teous - ness, and fillest all things
 plenteousness, and fill - est all . . things liv -

liv - ing with plenteousness.
 . . with plen - teousness. *f*
 liv - ing with plenteousness. The eyes of all wait on
 - - ing with plenteousness.
f

and Thou givest them their meat, Thou
 Thee, . . O Lord, Thou giv - est
 and Thou givest them their

givest them their meat in due sea - - son. Thou
 them their meat in due sea - - son.
 meat, their meat in due sea - - son,

o - penest Thine hand, Thou o - penest Thine hand, and fillest
 Thou o - penest Thine hand, Thine hand,

all things, and fillest all things, and fillest
 and fillest all things, and fillest all things, and fillest
 and fillest all things, and fillest all things,

all things liv - ing with plenteousness, fill - - est
 all liv - ing with plenteousness, fill - est
 things liv - ing with plenteousness,

all things liv - - ing with plen - teous - ness.

Remember now thy Creator.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -

p *cres.*

- member now, . . . re - member now, . . . thy Cre - a - tor, re -

cres. *f* *cres.*

cres. re - member now thy Cre - a - tor, *f*

- mem-ber now thy Cre - a - tor in the days of thy youth, while the

p

e - vil days come not, while the e - vil days come not, nor the

p

years draw nigh, where - in thou shalt say, I have no pleasure

in them, I have no pleasure in them. Re - member now thy Cre -

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

dim. *cres.* *f* *rall.* *f* *rall.*

70

Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. ($\text{♩} = 88.$)

Re - member now thy Cre - a - tor in the days of thy

youth, re - member now thy Cre - a - tor in the days of thy

in the days of thy

in the days of thy

mp *mf* *cres.* *f* *dim.* *cres.* *f* *dim.*

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.

youth, . . while the e - vil days come not, nor the years draw . .
 youth, while the e - vil days come not, nor the years draw . .
 nigh, the years when thou . . shalt say I have no . . pleasure
 nigh,
 in . . them, I have no pleasure in them. Re -
 member now thy Cre - a - tor in the days of thy youth, . . re -
 member now thy Cre - a - tor in the days of thy youth, . . re -

mf
mf
p
p
pp e. rall.
a tempo. mf
pp e. rall.
a tempo. mf
pp e. rall.
a tempo. mf
cres. f
cres. f

dim.

mem - ber now thy Cre - a - tor in the days of thy . .

dim.

Re - mem - ber, *dim.* *mf* *cres.*

youth. Re - mem - ber, re - member thy Cre - a - tor in the

mf *mf* *p*

rall. *Moderato.*

days of thy youth. For God shall bring ev' - ry work

mf *mf* *p*

rall.

cres. *dim.*

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres. *dim.*

Whether it be good or e - vil, whether it be
mf whether it be good or wheth - er it be

whether it be good or whether it be
mf good or e - vil, wheth - er it be good or
 it be good or e - vil, For God shall bring ev' - ry work in - to
 e - - vil, For God shall bring ev' - ry work in - to
cres.

e - vil,
dim. e - vil, whether it be good or whether it be e - vil, or
 judgment, *p*
dim. judgment, *p* *pp*

rall. e - vil. For God shall bring ev' - ry work in - to
a tempo.
mf
rall. *mf a tempo.*

cres. *dim.*

judgment, with ev' - ry, év' - ry se - cret thing. God shall bring

cres. *dim.*

pp

ev'ry work in - to judgment, into judg - ment.

pp

CHORUS. *Tempo primo.*

mf *cres.* *f*

Re - member now thy Cre - a - tor in the days of thy youth, re -

mf *cres.* *f*

dim. *mf*

- mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

dim. *mf*

in the days of thy youth, . . *mf*

dim.

meno mosso. *pp rall.*

- mem - ber now thy Cre - a - tor in the days of thy youth. . .

meno mosso. *pp rall.*

Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

T. SMITH.

Rather quickly.

p Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us. *pp*

Allegro.

mf For unto us a Child is born, for unto us a Son is given,

for unto us a Child is .. born, for unto us a Son is given,

f and His name shall be call - ed Won - der - ful, Coun - sel - lor, The *ff*

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

Prince of Peace, Prince of Peace. Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, A - men, A - men, A - - - men.

The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

Andante.

mp

The Lord God will wipe a - way tears from off all fac - es, the

mp
Andante. (♩ = 108.)

mp Gt.

Ped.

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

add Oboe.

Lord God will wipe a - way tears, wipe away tears from off all

p

Without Organ.

fac - es ;

mf

Ped.

mp

and the re -

mp

Man.

Ped.

- buke of His peo - ple shall He take a - way, the re - buke of His

mf

mf

peo - ple shall He take a - way ; for the Lord hath spoken it, the

f

Lord hath spoken it, the Lord hath spoken it.

ff

add to Gt.

mp

Man.

a tempo.

p

The Lord God will wipe a - way

p a tempo.

rall.

p a tempo.

Ped.

tears from off all fac - es, the Lord God will wipe away tears from off all

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add Oboe.

rall. e dim.

wipe a - way tears from off all fac - es. . .

rall. e dim.

rall. e dim.

(182)

Detailed description: This is a musical score for a hymn titled "The Lord God Will Wipe Away Tears." It is numbered 72. The score is written for voice and piano, with an optional oboe part. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is arranged in four systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system includes the vocal melody, piano accompaniment, and an oboe part. The fourth system concludes the piece with a final vocal melody and piano accompaniment. The lyrics are written below the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings like "rall. e dim." (rallentando e diminuendo).

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.
Quietly.

W. HATELY.

Thou wilt keep him in per - fect peace, whose mind is stayed, is

stayed on Thee, . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: be - cause he
be - cause he trusteth, he

trusteth in Thee, be - cause he trusteth in Thee, he trust -
trusteth in Thee, be - cause he trusteth, he trusteth in Thee, f

. . eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be -

poco rall. e dim. *al tempo.*
pp sempre.

- cause he trusteth, he trusteth in Thee. . . Thou wilt

poco rall. e dim. *pp sempre.*

keep him in per - fect peace, in per - fect peace.

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

H. J. GAUNTLETT.

Andantino.

p

Thou wilt keep him in per - fect peace, whose mind is

p

whose mind . . . is

cres.

stayed on Thee, . . . on Thee, Thou wilt keep him in

cres.

stayed on Thee, . . .

cres.

THOU WILT KEEP HIM IN PERFECT PEACE. [No. 74.

per - fect peace, whose mind is stayed on Thee; . . . be-

dim.

dim.

cause he trusteth, he trusteth in Thee, he trust - eth, he

cres.

con forza.

cres.

trusteth in Thee, in Thee. . .

trusteth in Thee. . . Thou wilt keep him in

trusteth in Thee, in Thee. . .

trusteth in Thee. . .

p

p

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . .

Thee, on Thee, whose mind is stayed on Thee. . .

Thee, . . .

Thee, on Thee, whose mind is stayed on Thee, on Thee.

Behold! a King shall reign.

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The tempo is marked 'Andante maestoso' with a quarter note equal to 60 beats per minute. The dynamics are marked 'f' (forte) and 'With Reeds'. A 'Ped.' (pedal) instruction is placed below the left hand staff.

f Be -

f

Sw. *Gt. f*

The first system of the piano accompaniment continues the introduction. The right hand has a whole rest, followed by a half note G4, then a half note A4. The left hand has a whole rest, followed by a half note G2, then a half note A2. The dynamics are marked 'f' (forte). The tempo is marked 'Andante maestoso'. The system ends with a 'Sw.' (swell) instruction and a 'Gt. f' (grand forte) instruction.

- hold! be - hold! a King shall reign in righteousness, a

f

f

The second system of the piano accompaniment features a vocal melody. The right hand has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand has a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The dynamics are marked 'f' (forte). The tempo is marked 'Andante maestoso'. The system ends with a 'Sw.' (swell) instruction and a 'Gt. f' (grand forte) instruction.

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, princes shall rule .. in

judg - ment.

cres.

cres.

cres.

f

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into four systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line, with a piano accompaniment part that includes a crescendo marking. The fourth system contains the fourth line, with a piano accompaniment part that includes a forte marking. The lyrics are: "King shall reign in right - eous - ness, and princes shall rule .. in .. judgment, princes shall rule .. in judg - ment." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

mf

And a man shall be as an hid - ing-place from the wind,

mf

mf

cres.

a man shall be as an hid-ing - place.. from the wind, ..

cres.

f

cres.

f

and a covert from the tem - pest, and a covert

f

Full Swell closed.

BEHOLD! A KING SHALL REIGN.

[No. 75.
p dolce.

rall.

from the tem - pest. . . As

p dolce.

rall.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sw. p

soft 16 ft.

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

rall.

place, in a dry place, place,

place, in a dry place,

rall.

pp Swell Reeds.

BEHOLD! A KING SHALL REIGN.

Slower to the end.

as the shad - ow of a great rock, a great

f

Slower to the end.

f *Gt Diaps.*

Ped.

rock in a wea - ry land, in a

mp

mp

wea - ry, wea - - - ry land.

p *pp*

p *pp*

Ped. 16 ft.

76 ○ Zion, that bringest good tidings.*

Isaiah xl. 9.

Joyfully. (♩ = 120.)

J. STAINER.

ff Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, *p* O

cres. Zi - on, that bringest good tid - ings, get thee up, get thee up in - to the high

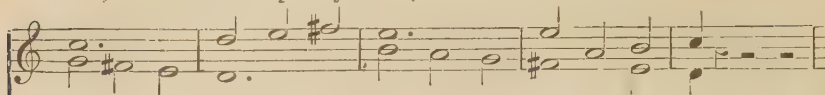
moun - tain. *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

p - ia. O Je - ru - salem, that bringest good tid - ings, lift up thy

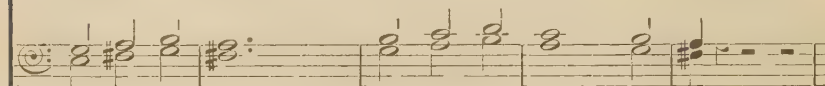
cres. lift up thy voice, be not a - voice, thy voice with strength; lift up thy voice, be not a - afraid,

* The first movement may be used as a separate Anthem.

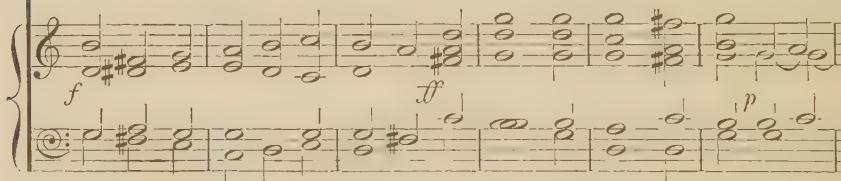
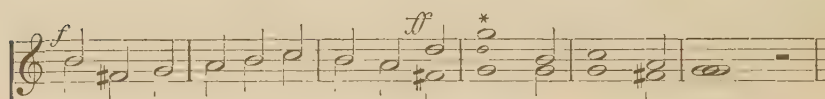
fraid, lift up thy voice, be not a - fraid:



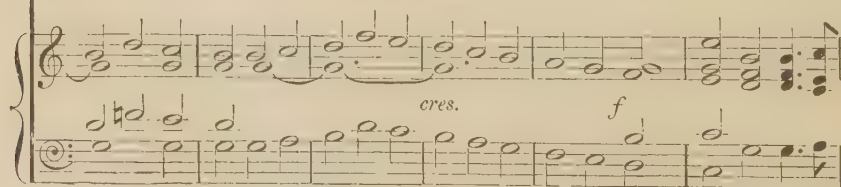
be not a - fraid, be not a - fraid, a - fraid:



Say to the cit-ies of Ju-dah, Be-hold your God, your God,



be - hold your God. Al-le - lu - ia, Al-le -



* If G is found too high, D may be sung.

Lift up thy voice, . . be not a

mf *cres.*

- lu - ia, Al - le - lu - ia. Lift up thy voice, Be not a - fraid,

mf *cres.*

- fraid, . . . lift up thy voice, . . be not a - fraid. Al -

f

lift up thy voice, lift . . . up thy voice, be not a - fraid. Al -

be not a - fraid.

f

f *rall.* *END.*

- le - lu - ia, *ff*

f *rall.* *END.*

Al - le - lu - ia, Al - le - lu - ia. A - men.

f *rall.* *END.*

* *Very slowly and smoothly.* (♩. = 50.)

pp (*Pastorale.*)

SOPRANOS ONLY.

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

*dim.**rall.*

- veal'd His sa - cred Face, Ev - er - more and ev - er - more.

TENORS.

Of the Fa-ther's Love be-got - ten Ere the

BASSES.

Of the Fa-ther's Love be-got - ten Ere the

*a tempo.**mp*

worlds be-gan to be, He is Al - pha and O - me - ga, He the

worlds be-gan to be, He is Al - pha and O - me - ga, He the

source, the end - ing He, Of the things that are, that have been, And that
 source, the end - ing He, Of the things that are, that have been, And that

p *cres.* *ff*

p *cres.* *ff*

p *cres.* *f*

Repeat first Chorus,
and there end.

fu - ture years shall see, Ev - er - more and ev - er - more.
 fu - ture years shall see, Ev - er - more and ev - er - more.

Slower. *pp* *pp* *Slower.*

Slower. *pp* *ppp*

77

He shall feed this flock.

Isaiah xl. 11.

J. ALLAN.

Moderato.

He shall feed . His flock like a shep - herd, shall
 feed His flock like a shep - herd, He shall feed His

p *p*

First system of the musical score. It consists of a treble and a bass staff in G minor (three flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "flock like a shep - herd, shall feed His flock like a". Dynamics include a piano (*p*) marking and a crescendo hairpin.

Second system of the musical score. The lyrics are: "shep - - herd: He shall gath - er the lambs, the..". Dynamics include a *rall.* (rallentando) marking, a piano (*p*) marking, and a *p a tempo.* (piano at tempo) marking.

Third system of the musical score. The lyrics are: "lambs with His arm, and car - ry them in His bo - -". Dynamics include a pianissimo (*pp*) marking.

Fourth system of the musical score. The lyrics are: "- som, He shall gath - er the lambs, the lambs with His". Dynamics include a piano (*p*) marking, a crescendo (*cres.*) marking, and a piano (*p*) marking.

Fifth system of the musical score. The lyrics are: "arm, and car - ry them in His bo - som.". Dynamics include a piano (*p*) marking, a *rall.* (rallentando) marking, and a piano (*p*) marking.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

They that wait upon the Lord shall re - new their strength ; they shall

p

mount up with wings, shall mount up with wings, with wings as

f

They that wait upon the

ea - gles. They that wait upon the Lord, up - on . . the

p

They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;

Lord shall re - new their strength, shall re - new their strength ; they shall

Lord shall re - new their strength,

cres.

cres.

f

mount up with wings, shall mount up with wings, shall mount up with

with wings as . . ea - gles; *p*

wings, with wings as ea - gles; they shall run, and not be wea - ry; they shall

f

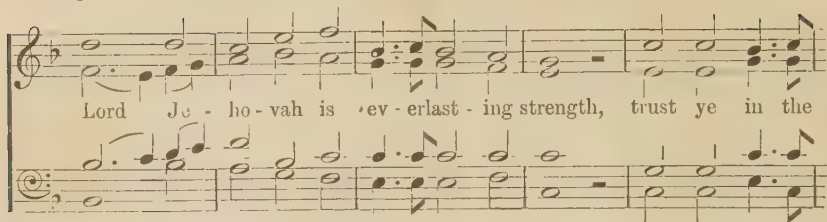
walk, and not be faint; they shall run, and not be wea - ry; shall

walk, and not be faint, they shall walk, and not be faint. . .

A little faster.

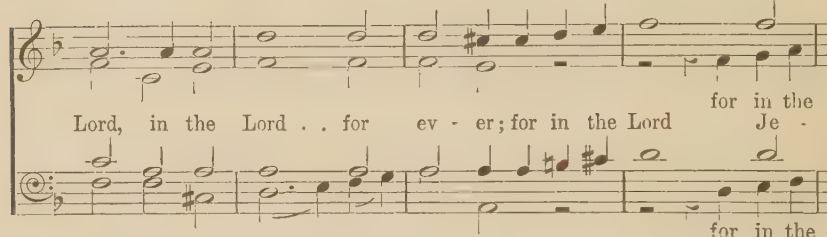
f

Trust ye in the Lord, in the Lord for ev - er; for in the



Lord Je - ho - vah is ev - er - last - ing strength, trust ye in the

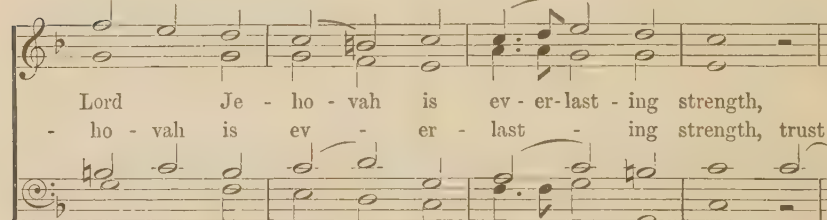
for in the Lord . . Je -



Lord, in the Lord . . for ev - er; for in the Lord for in the
Je -

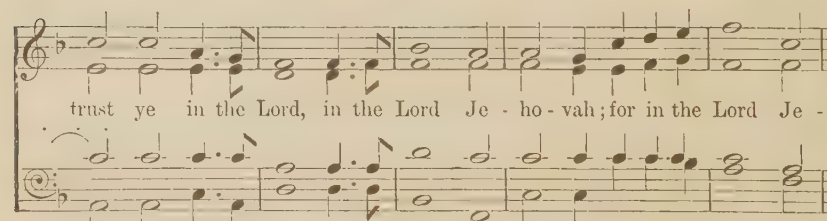
for in the

- ho - vah is ev - er - last - ing strength,



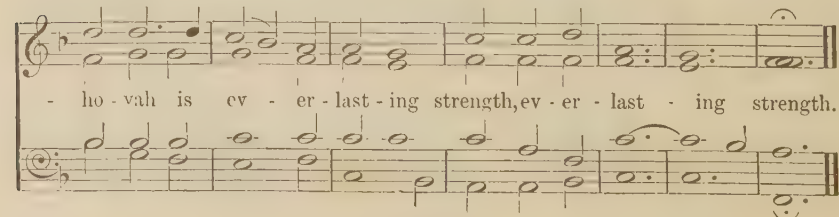
Lord Je - ho - vah is ev - er - last - ing strength,
- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - er - last - ing strength,



trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;



- ho - vah is ev - er - last - ing strength, ev - er - last - ing strength.

⦿ that thou hadst hearkened.

Isaiah xlviii. 18.

Slowly and tenderly.

Arranged from GOUNOD by J. B. THOMSON.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark-en-ed to My commandments; then had thy peace been as a

riv-er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv-er, and thy

righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah l. 10.

H. G. TREMBATH.

TENORS AND BASSES.

mp
Who is among you that fear - eth the Lord, who is among you that

Moderato. (♩ = 60.)

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

pp

rit. e cres. poco.
walk - eth in dark - ness, and hath no light?

rit. e cres. poco.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

a tempo.

mp Who is among you that fear-eth the Lord, who is among you that

Who is among you that fear-eth the Lord, who is . . among you that

mp

fear-eth the Lord, *pp*

fear-eth the Lord, that o-bey-eth the voice of His ser-vant, that *pp*

poco rit.

walk-eth in dark-ness, and hath . . no . . light?

poco rit.

A little quicker.

f Let him trust in the name of the Lord, and stay up-on his

f

God, let him trust in the name of the Lord, and stay up-on his

marcato.

God, let him trust in the name, . . . let him

marcato.

God, let him trust in the name of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

. in the . . . name . . . of the Lord,

Lord, and stay up-on his God,

stay up-on his God, let him trust in the name of the

pp Slowly.

Lord, and stay up-on . . his God. Who is a-mong you that

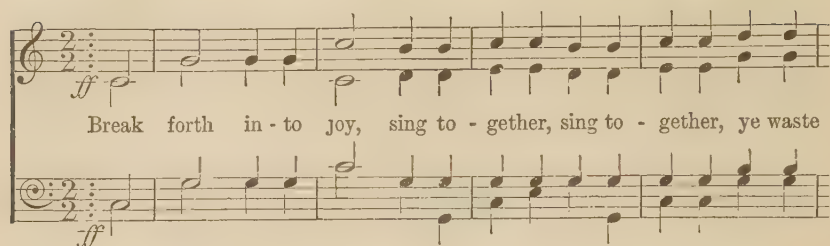
pp Slowly.

rit. molto. *mf*

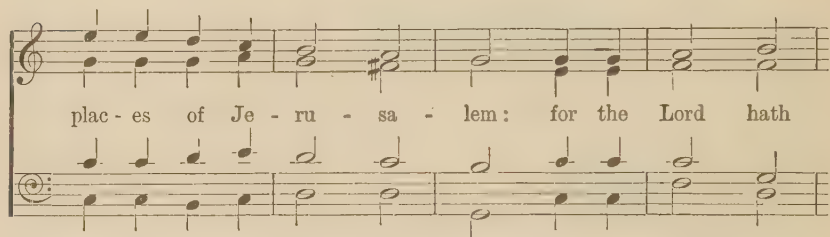
fear-eth the Lord, let him stay up-on his God.

mf

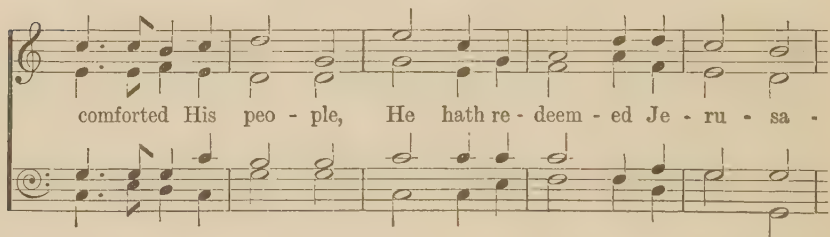
rit. molto.



Break forth in - to joy, sing to - gether, sing to - gether, ye waste



plac - es of Je - ru - sa - lem: for the Lord hath



comforted His peo - ple, He hath re - deem - ed Je - ru - sa -



- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the



Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace.

Break forth,

Break forth, . . Break forth, . . break forth in - to

Break forth, . .

*Allegro vivace.**f* *cres* *cen* *do.*

joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -

ge - ther, ye waste plac-es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. Both are in the key of D major (two sharps) and 4/4 time. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

This system contains the next two staves of the musical score. The vocal line continues with a quarter rest followed by a half note. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

This system contains the final two staves of the musical score. The vocal line begins with a forte (*f*) dynamic and a quarter rest, followed by eighth and quarter notes. The piano accompaniment also begins with a forte (*f*) dynamic and features chords and moving lines. The system concludes with a double bar line.

Lord hath made bare His ho - ly arm . . in the

The first system of the musical score for 'Break forth into Joy'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note 'Lord', followed by a quarter note 'hath', a half note 'made bare', a quarter note 'His', a half note 'ho - ly', and a quarter note 'arm . . in the'. The piano accompaniment consists of chords and moving lines in both hands.

eyes of all the na - tions, in the eyes of all the na - -

The second system of the musical score. The vocal line continues with 'eyes of all the na - tions, in the eyes of all the na - -'. Above the vocal line, there are performance markings: 'ritard.' with a wedge symbol, and 'dim.' with a wedge symbol. The piano accompaniment continues with chords and moving lines. The key signature remains two sharps.

and all the ends of the earth . . shall see the sal -

- tions ; and all . . the ends of the earth . . shall . . see the sal -

The third system of the musical score. The vocal line continues with 'and all the ends of the earth . . shall see the sal -' and '- tions ; and all . . the ends of the earth . . shall . . see the sal -'. Above the vocal line, there are performance markings: 'Andante.' and 'pp' (pianissimo). The piano accompaniment continues with chords and moving lines. The key signature remains two sharps.

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

a tempo. Break forth in - to joy, break

God. *f*

a tempo.

p cres. f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

BREAK FORTH INTO JOY.

[No. 82.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The music features a melody with eighth and sixteenth notes, and the piano part provides a harmonic accompaniment with chords and moving lines. A forte (*ff*) dynamic marking is present at the beginning of the second staff.

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

This system contains the next two staves of music. The vocal line continues with the same melodic pattern. The piano accompaniment continues with a similar harmonic structure. The key signature remains D major.

- - ru - sa - lem. . . . And all the ends of the earth . . .

This system contains the third and fourth staves of music. The vocal line concludes with a long note. The piano accompaniment features a more active melody in the right hand. The key signature remains D major.

legato.

This system contains the final two staves of music. The piano accompaniment continues with a flowing melody. The key signature remains D major.

shall . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into three systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The piano accompaniment consists of a right hand and a left hand, both playing chords and single notes. The vocal melody is written in a single staff. The lyrics are written below the vocal staff. The score ends with a double bar line.

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

pp For a small moment have I for-sak - en thee ; but with great

pp *f*

mercies will I ga - ther thee. In a lit - tle wrath I hid my

p

p

face from thee for a moment ; but with ev - er-last-ing kind - ness will

f

I have mercy on thee, saith the Lord thy Re - deem - er.

ff

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

p For the mountains shall de - part, and the hills be re -

p *cres.* *f*

p *cres.* *f*

dim.

- mov'd; but My kind - ness shall not de - part from thee,

dim.

This system features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The dynamic marking 'dim.' appears at the beginning and end of the system.

p

neither shall the covenant of My peace be re - mov - ed,

p

This system continues the melody and accompaniment. The dynamic marking 'p' (piano) is present at the start and end of the system.

cres.

neither shall the covenant of My peace be re - mov - ed, saith the

cres. *f*

This system includes the dynamic markings 'cres.' (crescendo) and 'f' (forte).

ff

Lord, the Lord that hath mer - cy up - on . . thee, My kindness shall

ff *p*

This system features the dynamic markings 'ff' (fortissimo) and 'p' (piano).

pp *rall.*

not depart from thee, saith the Lord that hath mer - cy up - on . . thee.

pp *rall.*

This system includes the dynamic markings 'pp' (pianissimo) and 'rall.' (rallentando).

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus.

Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

Moderato.

SOPRANO SOLO, OR ALL THE SOPRANOS.

mf

Seek ye the Lord while

Moderato. (♩ = 66.)

mf

He may be found, call ye up - on Him while He is near,

CHORUS.

Seek ye the Lord while . . He may be found,

mf

Seek ye the Lord while He may be found, . . call ye up -

mf found, . . call

call . . ye up - on Him while He is

dim.

- on Him while He is near, call ye up - on Him while He is

dim.

(215)

near: *cres.*

near: Let the wick - ed for - sake his way, his . . way, and th'un-

cres.

Let the wick - ed for - sake his

p

- righteous man his thoughts: and let him . . re - turn . . un -

p

way, for - sake his way: and let . . him re - turn . . un -

- to . . . the Lord, *cres.*

- to . . . the . . Lord, and He will have mer - cy, have mer - cy up-

cres.

- to . . . the Lord, *cres.*

cres.

- on him; and to . . our . . God, for He . . will, for He will a -

cres.

Let him re - turn . . un-to the Lord, let

dim.

- bundantly pardon. Let him re - turn un-to the

Let him re - turn un-to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - . . don. *cres.*
 He . . will par - . . don. *cres.* Seek ye the Lord,
 Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up .
 . . . ye the Lord while He . . . may be found, call . . ye up .

- on Him . . while He . . is near, seek ye the Lord . .
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.
 Lord, *f* *p rall.*

Seek ye the Lord.

Isaiah Iv. 6, 7.

Moderato. (♩ = 60.)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him,

call ye up - on . . Him,

call ye up - on Him while He is near: Seek ye the Lord while He may be

found, seek ye the Lord while He may be found, call ye up - on . . Him,

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

SEEK YE THE LORD.

[No. 85.]

p *mf* *dim.*

call ye up - on . . Him, call ye up - on . . Him while He is near :

p *mf* *dim.*

call ye up - on Him,

TENORS AND BASSES.

Faster. f

Let the wick - ed for -

Faster. (♩ = 90.)

Sw.

Gt. mf

Let the wick - ed for - sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for - sake his

dim. e rit.

way, . .

a tempo.

and let him re - turn . . un - to the Lord, . . .

sake his way,

dim. e rit.

and

way, . .

*dim. e rit.**a tempo.**p Sur.**Without Ped.*

let him re - turn un - to the Lord,

and He will have

Lord,

and He . . will have mer - cy up -
cres.

mer - cy up - on . . . him,

will have . . mer - cy up -
cres.

He will have mer - cy up -

- on him,

He will have mer - cy, mer - cy up - on him.

- on him,

He will have mer - cy.

on him.

rit. molto.

SEEK YE THE LORD.

[No. 85.]

Tempo 1mo.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him, call ye up -

call . . . while He is near, O seek the
on . . Him, call, . . call up-on Him, O seek the
call up - on Him, seek, . . .
on Him, call . . up - on Him while He is near, O seek . . .

Lord, Lord, O seek the Lord, seek ye the Lord. . . the Lord,
the Lord,

Seek ye the Lord.

Isaiah lv. 6, 7.

J. V. ROBERTS.

TENOR SOLO.

Andantino. (♩ = 80.)

Seek ye the

Sw. Diaps. & Oboe. *pp Sw. Diaps.*

Lord while He may be found, call ye up - on Him while

He is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near:

add Oboe.

mf
Let the
pp Sw. Diaps.

espressivo. p
wick-ed forsake his way, and the un - right - eous man his thoughts, and re -
pp Voix celeste.

rall. *a tempo.*
- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.
rall. *Sw Diaps.*

He will have mer-cy, and a - bundant - ly par-don, He will have
add Oboe.

accel.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

rall. *a tempo.*

par - don, a - bund - ant - ly . . par - don. Seek ye the

rall. *a tempo.*

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

pp

SEEK YE THE LORD.

[No. 86.]

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

mf *pp* *mf* *pp*

Sw. with Oboe. mf *p*

This system contains the first three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics 'He is near, seek ye the Lord,' are written below it. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. The lyrics 'seek the Lord, seek ye the Lord while He may . . be' are written below it. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics 'seek the Lord, seek ye the Lord while He may . . be' are written below it. Dynamic markings include *f*, *mf*, *pp*, and *mf*. A section marked *Sw. with Oboe. mf* begins in the middle of the system.

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

add to Sw.

This system contains the next three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics 'seek ye the Lord, while He is near :' are written below it. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. The lyrics 'found, call ye up - on Him while He is near :' are written below it. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics 'found, call ye up - on Him while He is near :' are written below it. A section marked *add to Sw.* begins in the middle of the system.

Let the wicked forsake his

mf

cres. *dim.*

and the unrighteous man his thoughts. *Without Ped.*

way, *mf* and re - turn unto the Lord, and re -

ff *ff* *Gt. Diaps. coupl. to Full Sw.*

Ped. *Solo.*

He will have mer - cy,

- turn unto the Lord, and He will have mer - cy, He will have

pp *pp*

pp Ch. *Sw. Diaps. with Oboe.*

Without Ped. *Ped.*

He will have mer-cy He

mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,

p Ch.

*Without
Ped.*

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

Sv. Ch. Sv.

Ped. Without Ped. Ped.

and a-bundantly pardon,

- bundantly pardon, He will have mercy, He

pp

pp

pp

pp

pp Oboe in.

and a-bund-ant-ly par-don. A - men.

will have mer-cy and par - don. A - men.

rall.

rall.

rall.

rall.

Ped. 32 ft.

87 Arise, shine, for thy light is come.

Isaiah lx. 1—3.

G. J. ELVEY.

Allegro.

f A - rise, a - rise, shine, for thy light is come, shine,
f A - rise, a - rise, shine, for thy light is come,

shine, for thy light is come, is
p shine, for thy light is come, and the glo - ry of the Lord is ris -
p shine, for thy light is come, and the glo - ry of the Lord is

cres. ris - en up - on thee, is ris - en up - on . . thee.
f ris - en up - on thee, is ris - en, is ris - en up - on . . thee.
cres. ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross

p For behold, darkness shall cov - er the earth, and gross

darkness, and gross darkness, gross dark - ness the

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'darkness, and gross darkness, gross dark - ness the'. The bottom staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

people, gross dark - ness the peo - ple: but the

f

f

cres.

This system contains the next two staves. The vocal line continues with 'people, gross dark - ness the peo - ple: but the'. The piano accompaniment continues with similar harmonic support. Dynamics include a forte (*f*) marking and a crescendo (*cres.*) leading into the final system.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

This system contains the final two staves of the piece. The vocal line concludes with 'Lord shall a - rise, the Lord shall a - rise, the Lord shall a -'. The piano accompaniment provides a strong harmonic foundation, ending with a final chord. A forte (*f*) dynamic is present.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 87.]

His glo - ry shall be
- rise up - on . . . thee, and His glory shall be seen, His glory shall be

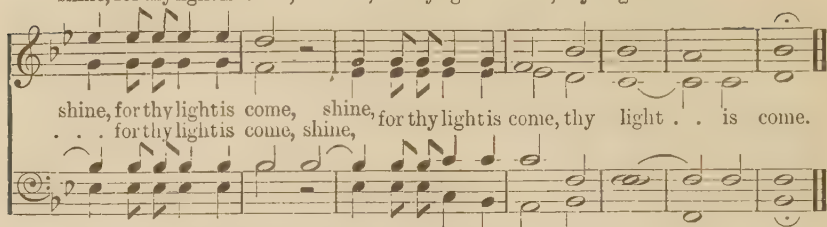
seen, His glo - ry shall be seen up - on . . . thee. *p*
seen, His glo - ry shall . . . be seen up - on : : thee. And the
seen, shall . . . be . . . seen up - on : : thee. *p*

seen, His glo - ry shall be seen up - on . . . thee.
and kings . . . to the
Gentiles shall come, shall come to Thy light, and kings . . . *f*

and kings . . .
bright - - ness . . . of thy ris - ing, and kings . . . to the
: : : to the brightness of thy ris - ing, and kings to the
: : : to the brightness . . . of thy ris - ing, kings . . . to the
: : : to the brightness of thy ris - ing, and kings to the

brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,
brightness, the brightness of thy ris - ing. A - rise, a - rise,
brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,
brightness, the brightness of thy ris - ing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.



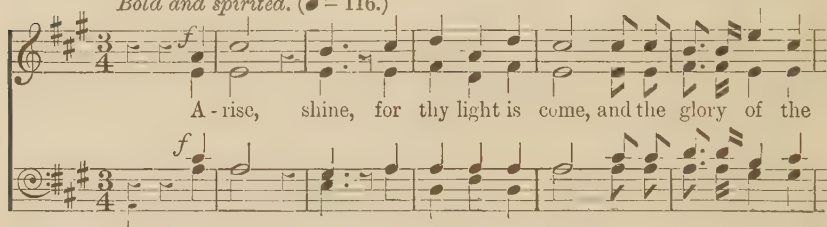
shine, for thy light is come, shine, for thy light is come, thy light is come.

88 Arise, shine, for thy light is come.

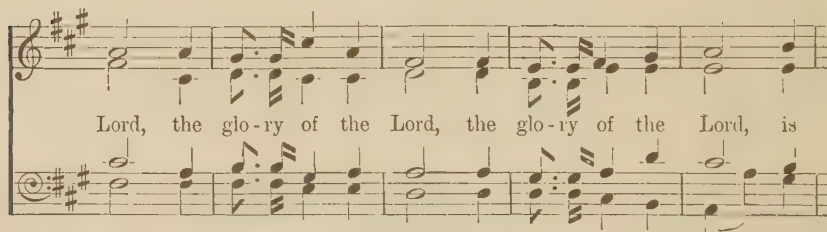
Isaiah lx. 1, 19.

E. J. HOPKINS.

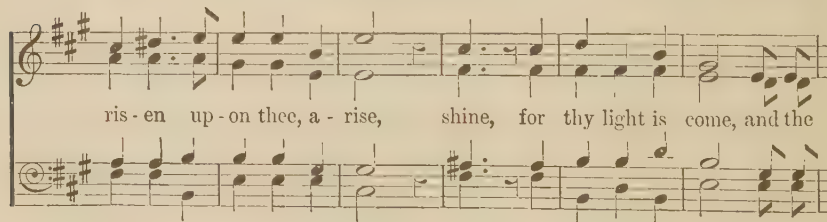
Bold and spirited. (♩ = 116.)



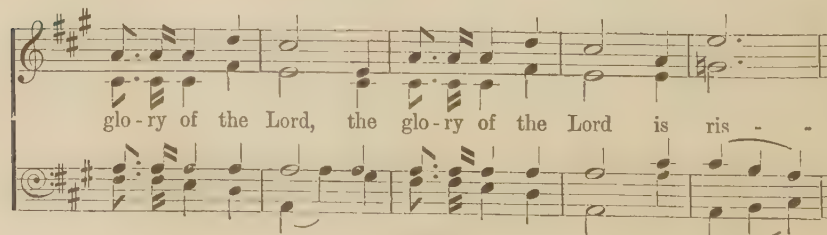
A - rise, shine, for thy light is come, and the glory of the



Lord, the glo - ry of the Lord, the glo - ry of the Lord, is



ris - en up - on thee, a - rise, shine, for thy light is come, and the



glo - ry of the Lord, the glo - ry of the Lord is ris -

en . . up - on thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - - en up -

on thee. The sun shall be no more thy

shall be . . no more thy light by
light by day, shall be no more, no more thy light by

shall be . . no more thy light by
day ;
day ; neither, nei - ther for bright - ness shall the moon give
day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er - last - ing light, an

an ev - er - last - ing
ev - er - last - ing light, shall be un - to thee an . . ev - er - last - ing
un - to thee, a . . .

light, *Joyfully.* light, but the Lord shall be un - to thee an
light,

ev - er - last - ing light, and thy God thy glo - ry. . . .

In all their affliction.

Isaiah lxiii. 9.

W. J. HUTCHINS.

*Adagio.**cres.*

p In all their af-flic-tion He was af-flict-ed, *cres.*

p *cres.*

and the an-gel of His presence saved them; in His love and in His *p*

cres. pi-ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He *dim.*

> cres. *dim.*

and car-ried them all the days of old, and He bare them, and *cres.*

bare them, carried them all the days of old, bare them,

car-ried them, *f* *dim.* *rall.*

carried them, He car-ried them all the days of old, all the days of old.

f *dim.* *rall.*

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. ($\text{♩} = 100.$)

First system of the musical score. It consists of two staves, treble and bass, in the key of D major (two sharps) and 3/2 time. The tempo is marked 'Not too slow.' with a quarter note equal to 100 beats. The first staff begins with a mezzo-forte (*mf*) dynamic. The lyrics 'Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther;' are written below the staves.

Second system of the musical score. It continues the melody and accompaniment. Dynamics include *cres.* (crescendo) and *f* (forte). The lyrics 'our Re-deem-er from ev - er - last - ing is . . Thy name.' are written below the staves.

Third system of the musical score. It begins with a piano (*p*) dynamic. The lyrics 'Thou, Thou, O Lord, art our Fa - ther, . . Thou art . . our' are written below the staves. The system concludes with the lyrics 'Thou, O Lord,'.

Fourth system of the musical score. It includes a *cres.* (crescendo) marking. The lyrics 'Fa - ther; our Re-deem-er from ev - er - last - ing, our Re -' are written below the staves.

Fifth system of the musical score. It begins with a forte (*f*) dynamic. The lyrics '. deem-er from ev - er - last - ing is Thy name, . . is' are written below the staves. The system ends with a final *f* marking.

Thy name. The hour cometh, and now is, the

hour cometh, and now is, when the true worshippers shall

worship the Father in spir-it and in truth, in spir-it

The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a hymn style. The piano accompaniment features a steady bass line and chords that support the vocal melody. Dynamics include *p* (piano), *cres.* (crescendo), and *Sw. p* (swelling piano).

and in truth, the hour cometh, and now is, the hour

cometh, and now is, when the true worshippers shall

worship the Father in spir - it and in truth, in

cres.

cres.

dim.

p

dim.

spir-it and in truth. . . Thou, O Lord, art our Fa - ther,

The first system of music is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics 'spir-it and in truth. . . Thou, O Lord, art our Fa - ther,' are written below the notes.

Thou . . . art our Fa - ther; our Re - deemer from ev - er -

f

f our Re - deem -

The second system continues the melody. It includes a forte (*f*) dynamic marking. The lyrics 'Thou . . . art our Fa - ther; our Re - deemer from ev - er -' and '*f* our Re - deem -' are written below the notes.

- - last - ing is Thy name, our Re - deem - er,

dim. *p*

p

- - er is Thy name, *Ped. pp*

The third system includes a decrescendo (*dim.*) and a piano (*p*) dynamic marking. The lyrics '- - last - ing is Thy name, our Re - deem - er,' and '- - er is Thy name,' are written below the notes. A pedal point is indicated by 'Ped. pp'.

our Re-deem - er from ev - er - last - ing is Thy name.

rall. *> dim.* *p* *pp*

rall. *> dim.* *p* *pp*

The fourth system concludes the piece with a rallentando (*rall.*) and decrescendo (*> dim.*) marking, ending with piano (*p*) and pianissimo (*pp*) dynamics. The lyrics 'our Re-deem - er from ev - er - last - ing is Thy name.' are written below the notes.

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH.

Larghetto.

It is of the Lord's mercies that we are not con-sum-ed, be-

- cause His compassions fail not. They are new ev-ery morn-ing,

great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

e-ven the God, the God of our sal-va-tion, e-ven the God, the

God of our sal - va - tion.

Sw.

pp

mf O con - tinue Thy lov - ing - kindness, Thy lov - ing -

mf

- kindness un - to them that know Thee; and Thy righteousness to the

ff

ff

ff

ff

pp rall.

molto rit.

upright in heart, and Thy righteousness to the upright in heart. A - men.

pp rall.

molto rit.

Lamentations iii. 24—26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

mf

The Lord is my por - tion, saith my soul; . . therefore will I

mf

hope, will I hope in Him. The Lord . . is good unto them . . that

wait for Him, to the soul . . that seeketh Him, that seek - eth Him, the

Lord is good unto them . . that wait for Him, to the soul that

A little quicker.

seeketh Him, that seek - eth Him. It is good that a man should both

hope and qui-et-ly wait, should qui-et-ly wait for the sal-

-vation of the Lord, a man should both hope.. and qui-et-ly

wait,.. and qui-et-ly wait for the sal-vation of the Lord, should

dim. qui-et-ly wait for the sal-vation of the Lord. The *rall.* *Original time.*
dim. qui-et-ly wait for . . . the Lord.

Lord is my por-tion, saith my soul; therefore will I

hope, will I hope . . in Him, . . therefore will I hope, will I

hope . . in . . Him, will I hope in Him, will I hope in Him.

f *rall.* *rall.*

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. (♩ = 60).

J. M. BELL.

mf They that be wise shall shine as the brightness, shine as the brightness of the

mf fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

First system of the musical score. It consists of a vocal line and a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "fir - ma - ment; and they that turn ma - ny, turn ma - ny to".

Second system of the musical score. It continues the vocal and piano lines. The lyrics are: "righteousness, and they that turn ma - ny, turn ma - ny to".

Third system of the musical score. It begins with the instruction "Rather faster. (♩ = 96.)". The time signature changes to 4/2. The lyrics are: "righteousness as the stars for ev - er and ev - er, the".

Fourth system of the musical score. It includes dynamic markings "cres." and "ff". The lyrics are: "stars for ev - er and ev - er, as the stars for . . ev - er and".

Fifth system of the musical score. It includes dynamic markings "pp" and "ppp". The lyrics are: "ev - er, the stars for ev - er and ev - er, for".

Sixth system of the musical score. It includes dynamic markings "cres.", "f", and "dim.". The lyrics are: "ev - er and ev - er, for ev - er and ev - er." The system concludes with a double bar line.

Come, and let us return.

Hosea vi. 1 ; Isaiah lv. 7 ; Psalm cxvi. 1—5.

W. JACKSON.

Slowly and expressively.

p Come, and let us re - turn .. un - to . . the Lord, and *mf*

mf He will have mer - cy, have mer - cy up - on us; and to our *cres.*
and He will have mer - cy up - on us; *mf* have mer - cy up - on us; *cres.*

rit. God, for He will a - bund - ant - ly par - don. *rit.*

SOPRANOS. *A little faster.*

A little faster. I love the Lord, be - cause He hath heard my voice, and my suppli -

ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . . .

COME, AND LET US RETURN.

[No. 94.]

therefore will I call . . up - on Him as long as I live, will

f

call . . up - on Him as long as I live.

mf

ALL VOICES IN UNISON. *alla recit.*

mf

The sorrows of death

mf

com-pass'd me, the pains of hell gat hold up - on me: I found

p

dim.

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

p *cres - cen - do. rit.* *f*

f yea, our

Gracious is the Lord, gracious and right-e-ous; yea, our

f yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un - to the

God is mer - ci - ful.

Tempo 1mo.

p

Lord our God? Come, and let us re - turn un - to .. the

p

mf

Lord, and He will have mercy, have mercy up - on us;

mf

have mercy up - on us;

cres - cen - do. *dim. e rit.*

and to our God, for He will a - bundantly par - don.

cres - cen - do. *dim. e rit.*

cres - cen - do. *dim. e rit.*

a tempo.

pp

Come, and let us re - turn un - to the Lord. A - men, A - men.

pp

a tempo. *p*

pp a tempo. *p*

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

p

Rend your heart, and not your garments, and turn un - to . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,
for He is gra - cious and mer - ci - ful,

f and re - pent - - eth
p slow to an - ger, and of great kind - ness, *p* and re - pent - eth
p

Him . . . of the e - vil, *cres.*
Him . . of the e - vil, and re - pent - - eth Him, . . *cres.*

f and . . re - pent - eth Him *pp* of the e - - vil.
pp

Who is a God like unto Thee.

Micah vii. 18.

W. HATELY.

Moderato.

Who is a God like un - to Thee, who is a God like un - to

Thee, that par-doneth in - i - qui-ty, that par-doneth in - i - qui-ty, and

passeth by the transgression of the remnant of His her - it-age, and

passeth by the transgression of the remnant of His her - it-age?

Who is a God like un - to Thee? He re-taineth not His an - ger for

be-cause He de -
dolce.
ev - er, He retaineth not His an-ger for ev - er, be -

light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in
- cause He de-light-eth in mer - cy, be-cause He de-light-eth in

mer - cy,
mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -
cres. *f*
cres.

- cause He de - light-eth in mer - cy, de-light-eth in mer - cy.
dim.
dim.

f *Tempo primo.* *dim.* *p*
Who is a God like un - to Thee? Who is a God like un - to Thee?
f *dim.* *p*

The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. (♩ = 80.)

First system of the musical score. It consists of a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato' with a quarter note equal to 80 beats. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'The Lord is good, the Lord is good, a strong-hold, a'.

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: 'strong-hold in the day . . of trou-ble, in the'. The tempo marking 'rall. e dim.' (rallentando e diminuendo) appears at the end of the system.

Third system of the musical score. The lyrics are: 'The Lord is good, the Lord is good, a day of trou-ble. a strong-hold, the'. The tempo marking 'a tempo.' appears above the first staff. The dynamics are marked 'f' (forte).

Fourth system of the musical score. The lyrics are: 'strong-hold, Lord is good, a strong-hold, a strong-hold, a strong-hold in the the Lord is good,'. The dynamics are marked 'f' (forte).

Fifth system of the musical score. The lyrics are: 'day of trou-ble, the day . . of trou-ble.' The tempo marking 'rall. e dim.' appears at the end of the system. The key signature changes to D major (two sharps) and the time signature changes to 4/4.

Slowly. First time QUARTET, second time CHORUS. cres.

And He knoweth them that trust in Him, He knoweth them that

trust in Him, He knoweth them that trust in Him, He knoweth,

He knoweth them that trust in Him, . . He knoweth

knoweth them, He knoweth them that trust in Him, He know - eth

know - eth them that trust in Him,

them that trust, that trust in Him. Him.

1st. 2nd.

them that trust, that trust in Him. Him. A - men.

98 The Lord is in His holy temple.

Habakkuk ii. 20.

Slowly.

mp

The Lord is in . . His ho - ly tem - ple, the

mp

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It begins with a mezzo-piano (mp) dynamic marking. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'The Lord is in . . His ho - ly tem - ple, the' are written between the staves.

Lord is in . . His ho - ly tem - ple: let all the

Detailed description: This system contains the next two staves of music. The top staff continues the melody in treble clef. The bottom staff provides harmonic support in bass clef. The lyrics 'Lord is in . . His ho - ly tem - ple: let all the' are written between the staves.

earth keep si - lence be - fore Him, let all . . the earth keep

Detailed description: This system contains the next two staves of music. The top staff continues the melody in treble clef. The bottom staff provides harmonic support in bass clef. The lyrics 'earth keep si - lence be - fore Him, let all . . the earth keep' are written between the staves.

si - lence be - fore Him, keep si - lence be - fore Him.

pp

Detailed description: This system contains the final two staves of music. The top staff concludes the melody in treble clef with a piano-piano (pp) dynamic marking. The bottom staff provides harmonic support in bass clef. The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written between the staves.

Zephaniah iii. 14, 15.

H. E. BUTTON.

Allegro.

f Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joyce with all . . the

mf be glad and re-joyce, be glad and re-joyce with all . . the heart, be glad and re-joyce, be glad and re-joyce with all . . the

be glad, re-joyce, be glad, re-joyce with all the heart, daughter, O daughter of Je-ru-salem, be glad, re-joyce . . heart, heart,

heart, daughter, O daughter of Je-ru-salem, be glad, re-joyce . . heart, heart,

with all the heart, O daughter . . of Je - ru - sa - lem.

O daughter of Je - ru - sa - lem.

* QUARTET. *Andante moderato.*

The Lord is in . . the midst of thee : . . thou shalt not see

ev - il au - y more, the Lord is in . . the midst of thee :

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*

thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see

* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . the

pp

Lord, . . the Lord is in the midst, in the midst of thee.

f *pp*

CHORUS. *Tempo lmo. (Allegro).*

f Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

-el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and re - joice, be

mf

-joice with all . . the heart, be glad and re - joice, be

mf

be glad, re - joice, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . the heart,

glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . . re - joice . . . with

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

Rejoice greatly.

Zechariah ix. 9 ; Matthew xxi. 9 ;
Malachi iii. 2 ; Psalm xx. 9.

H. H. WOODWARD.

Allegro. (♩ = 108.)

Re-joice greatly, O . . daughter of Zi-on: be-

- hold, thy King cometh un-to thee, . . re-joice, re-

- joice, be-hold, thy King cometh un-to thee: He is

REJOICE GREATLY.

[No. 100.]

cres.
just, and having sal - va - tion, He is just, and having sal -
p
cres.
p
cres.
add Oboe.

va - tion. Ho - san - na to the Son of Da - vid:
f
f
cres.
f Gt.

Slower.
Blessed is He that cometh in the name . . of the Lord . . .
Slower.

Slower.

QUARTET. *Slow.* (♩ = 69.)

But who may a - bide the day of His com - ing? and

But who may a - bide His com - ing?

CHORUS.
Largo. (♩ = 60.)

who shall stand when He . . ap-pear - eth? Save, Lord, and

hear us, O King of Heaven, when we call up - on . . Thee.

101

From the rising of the sun.

Malachi i. 11.

Moderato.

F. A. G. OUSELEY.

From the ris-ing of the sun un - to the going down of the

My name shall be great, shall be great a - mong . . the Gen -

same My name shall be great a - mong the Gen -

My name shall be great, shall be great a - mong the Gen -

My name shall be great a - mong the Gen -

- tiles; *mf*

- tiles; and in ev' - ry place, and in ev' - ry

- tiles;

un - to . . . My

place in - cense shall be of - fer'd up un - to . . . My

un - to . . . My

name:

name: for My name shall be great a - mong . . the

name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -

heathen,

ff

- then, thus saith the Lord, thus saith the Lord.

thus . . thus . .

thus saith the Lord, thus saith the Lord. ☺

mf From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

f same My name shall be great, shall be great a -

f My name shall be great a -

... the Gen - tiles;

-mong the Gen - tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un - un -

un -

to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. *cres.* *dim.*

mp

Con - sider the lil - ies of the field, how they grow; they toil not, they

mp *cres.* *dim.*

dim.

toil not, neither do . . they spin, con - sider the lil - ies, con - sider the

dim. *p* *mp*

neither do they spin, . .

cres.

lil - ies of the field, how they grow; they toil not, they toil not, neither

cres.

Con moto.

and yet I say unto you,

mf

do . . they spin: and yet . . I say un-to you, That even

mf

and yet . . I say . . un-to you,

Con moto. *cres.*

and yet . . I . . say un-to you,

Sol - o-mon in all his glo - ry, ev - en Sol - o-mon in all his

CONSIDER THE LILIES.

dim. . . e . . rit. > *dim. these. . . .* *Slowly.* *mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. . . e . . rit. > *dim. these. . . .* *Slowly.* *mp*

Tempo 1mo. *cres.* *dim.*

- sid - er the lil - ies of the field, how they grow ; they toil not, they

cres. *dim.*

cres. molto. *f* *con moto.*

toil not, neither do . . they spin : yet Sol - omon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . dim.

- rayed like one of these, Sol - o - mon in all his glo - ry was not ar -

rit. . . e . . dim.

. . . molto. *Adagio.* *pp*

- rayed like one of these. Con - sid - er the lil - ies, con - sid - - er.

. . . molto. *p Adagio.* *pp*

I came not to call the righteous.

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. ($\text{♩} = 63.$)

p e legato.

TENOR SOLO, OR ALL THE SOPRANOS.

p

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

mf

- pent - ance, but sin - ners to re - pent - ance, I

came not to call the right - eous, but sin - - ners to re -

- pent - ance.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.
one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

f *mf* *mp*

ov - er one sin - ner that re - pent -

presence of the an - gels of God ov - er one sin - ner that re - pent -

f *mf*

- eth, . . . that re - pent - - eth. *Allegro maestoso. (♩ = 112.)*

- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful

rall. *f*

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

rall. *f*

ALL THE VOICES IN UNISON.

*a tempo.**cres.*

Christ Je - sus, Christ Je - sus

a tempo.

cres.

came in - to the world to save . . sin - ners,

f

Christ Je - - sus came in - to the

rit. e dim.

world to save . . sin - - - ners.

rit. e dim.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

f a tempo.

rall. al fine.

say - - ing, and worth - y, and worth - y of

rall. al fine.

rall. al fine.

molto rall.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Come unto Me.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Slowly.

p Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

dim.

I will give, will give you rest. . . Take My yoke up -

dim. *p*

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

dim. *p* *O* come, . .

rest, ye shall find rest un to your . . souls. *p* *O*

dim. *p* . . come un - to Me, *O* come, . . come un - to

come, come un - to Me. *p* *O* come, come un - to

p Me, *ritard.* *ff* and I will give you rest, and I will give you rest.

p *ritard.*

105

Come unto Me.

Matthew xi. 28-30.

J. BOOTH.

Largo. *p* *Andante con moto.* *mf*

Come un - to Me, Come un-to Me, all ye that la - bour

mf

and are heavy lad - en, are heavy lad - en, and I will give you

p

COME UNTO ME.

rest, rest, I will give you rest. Take My yoke up -

pp *sf* *mf*

on . . you, and learn of Me, learn . . of . . Me; for

and learn of Me; *p* for

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

pp

and ye . . shall find

to . . your . . souls, . . . ye shall . . . find

mf

COME UNTO ME.

[No. 105.]

rest, . . find rest un - to your souls,

rest . . un - to . . your souls, ye
rest, . . find rest un - to your souls, ye shall find

un - to . . . your . . . souls, ye

shall find rest, . . . find rest un - to your
rest, . . . find rest . . . un - to . . . your

shall find rest, . . find rest un - to your

For My yoke . . is eas - y,

souls. For My yoke is eas - y, and My bur - den is

souls.

light, for My for My yoke is eas - y, and My bur - den is . .
yoke . . is eas - y,

light, *pp* for My yoke is eas - y, and My bur - den is

light. *mf* Come un - to Me, *pp* come, come un - to Me. *rit.*

light. *mf* *pp* *rit.*

Matthew xxi. 9.

J. B. CALKIN.

Allegro maestoso.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid : Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . Ho - san - na, Ho - san - na, Ho -

- san - na in the high - - est. A - men. . .

Suffer the little children.

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - dren to come un - to

Suf - fer the lit - tle chil - dren to . . come un - to

Me, . . .

Me, . . . and for - bid them not, and for - bid them not: for of

such is the king - dom of God. . . Suf - fer the lit - tle

cres.

chil - dren to come un - to Me: for of such is the

*cres.**dim.*

king - dom, the king - dom of God.

Suf - fer the lit - tle

pp

Suf - fer the lit - tle

*dim.**pp*

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

- bid them not: for of such is the king - dom of God.

rall.

rall.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.

mf

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,

Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . . the lit - tle chil - dren to come un - to

cres.

Me, and for - bid them not, for - bid them not: for of such is the

Me, and for - bid them not,
cres.

king - dom of God, of such is the king - dom of God...

Crotchets as before.

Who - so - ev - er shall not receive the kingdom of God as a lit tle

f

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

p

child, he shall not en - ter there - in, he shall not en - ter there - in.

p

(MAGNIFICAT.)

Luke i. 46—55.

E. BUNNETT.

ALL THE VOICES IN UNISON.

Allegro. (♩ = 120.)

f My soul doth mag - ni - fy the Lord, and my

mf *Diaps. Gt. with Sw. coupd. add Prin.*

spir - it hath re - joic - ed in God my . . Saviour. For He hath re -

-gard - ed the low - li - ness, . . the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

First system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "-a - tions shall call me . . . blessed. For He that is might - y hath". The piano accompaniment features chords and moving lines in both hands, with a forte (*f*) dynamic marking in the right hand.

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics: "mag - ni - fi - ed me; . . . and ho - ly, ho - - ly is His name." The piano accompaniment continues with harmonic support, featuring a piano (*p*) dynamic marking in the left hand.

The harmonized portions may be sung either with or without accompaniment.

Third system of the musical score. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "And His mer - cy is on them that fear Him through-". The piano accompaniment consists of chords, with a forte (*f*) dynamic in the left hand and a piano (*p*) dynamic in the right hand.

Fourth system of the musical score. The vocal line includes the lyrics: "-out . . . all gen - er - - a - - tions." The piano accompaniment continues with harmonic support, featuring a piano (*p*) dynamic in the left hand.

UNISON.

He hath shewed strength, shew-ed strength with His arm; He hath

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a forte (f) dynamic marking at the beginning.

scat-ter-ed the proud in the im-ag-in-a-tion

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a piano (p) dynamic marking.

of . . . their hearts. He hath put down the might-y from their

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a forte (f) dynamic marking.

seat, . . and hath . . ex-alt-ed the hum-ble and

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a piano (p) dynamic marking.

meek. He hath fill - ed the hun - gry with . . good

The first system of the musical score is in G major, 4/4 time. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and includes a fermata over the final note. The piano accompaniment also starts with a forte (*f*) dynamic. The lyrics are: "meek. He hath fill - ed the hun - gry with . . good".

things; and the rich He hath . . sent emp - ty a - way.

The second system continues the musical score. The vocal melody concludes with a double bar line and a repeat sign. The piano accompaniment continues with a fermata over the final chord. The lyrics are: "things; and the rich He hath . . sent emp - ty a - way."

He re - mem - b'ring His mer - cy hath help - en His ser - vant

The third system begins with a piano (*p*) dynamic. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "He re - mem - b'ring His mer - cy hath help - en His ser - vant".

Is - ra - el; as He pro - mised to our fore -

The fourth system continues the musical score. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Is - ra - el; as He pro - mised to our fore -".

fa - thers, A bra - ham and his seed, . . for . ev - er.

UNISON.

Glo - ry be to the Fa - ther, and to . . . the Son, . . and

to the Ho - ly Ghost ; As it was in the be - gin - ning, is

now, and ev - er shall be : world with - out end. A - men.

My soul doth magnify the Lord.

Luke i. 46—55.

(MAGNIFICAT.)

J. STAINER.

Allegro.

f My soul doth mag - ni - fy the Lord, and my spir - it hath re -

Allegro. (♩ = 100.)

f

p
 . joic - ed in God my Sa - viour. For He hath re -

p

- gard - ed the low - li - ness . . of His hand - maid - en.

mf For . . be - hold, from hence - forth all gen - er - a - tions shall call me

Slow.

ff

bless - ed. For He that is might - y hath mag - ni - fi - ed me; and

pp

Slow.

ff

pp

Ped.

a tempo.

mf

ho - ly . . is . . His name. And His mer - cy is on

mf

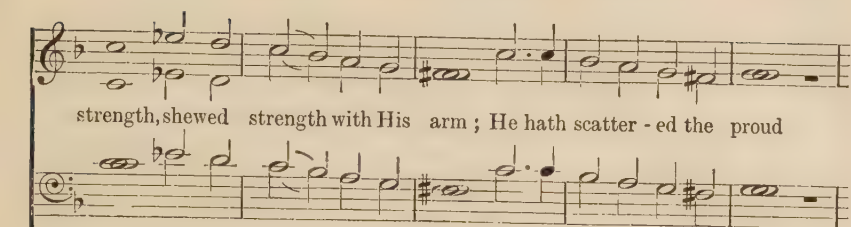
a tempo.

mf

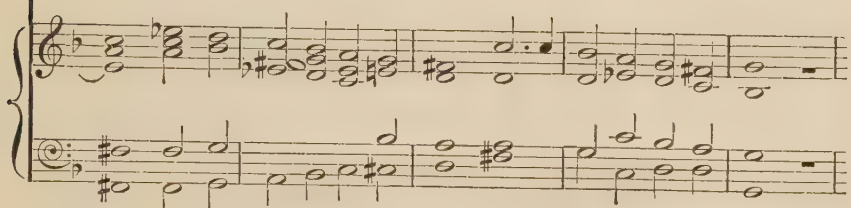
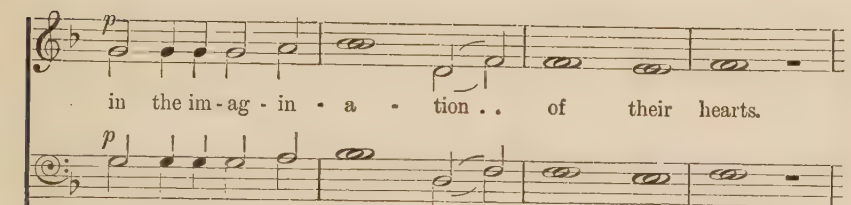
ff

them that fear Him, throughout all gen - er - a - tions. He hath shewed

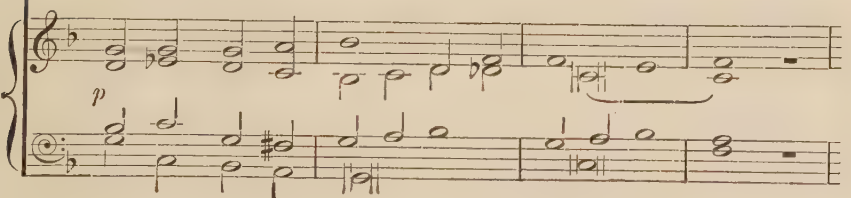
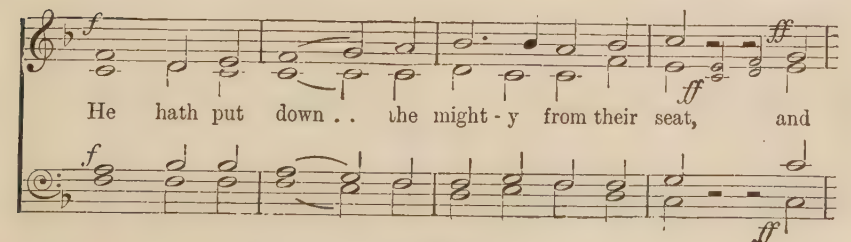
ff



strength, shewed strength with His arm ; He hath scatter - ed the proud

p in the im - ag - in - a - tion . . of their hearts.

f He hath put down . . the might - y from their seat, and

hath ex - alt - ed the humble and meek. He hath fill - ed the

p

hun - gry, the hungry with good things; and the rich he hath sent

pp

emp - ty a - way. He re - mem - b'ring His mer - cy hath

mf

holpen His servant Is - ra-el; as He prom - ised to our fore -

cres

- cen - do. *rall.* *f* and his seed, for ev - er.

- cen - do. *rall.* *f*

MY SOUL DOTH MAGNIFY THE LORD.

[No. 110.]

ff a tempo.

Glo - ry be to the Fa - ther, and to the Son, and

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

Slower.

now, and ev - er shall be: world with - out end. A - men.

Slower.

now, and ev - er shall be: world with - out end. A - men.

My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

Allegro.

ALL THE VOICES IN UNISON.

mf

My soul . . doth

*Allegro.**mf**cres.**dim.*

mag - ni - fy the Lord, and my spir - it hath re - joice - ed in

*cres.**dim.*

God . . my Sa-viour. For He hath re - gard - ed the low - li -

- ness, . . the low - li - ness of His hand - maid - - en.

HARMONY.

f For be-hold, from hence - forth all gen-er - a - tions shall

ff call . . me bless - ed. For He that is might - y hath

dim.

pp *rall.* mag - ni - fied me ; and ho - ly is His name.

pp *rall.*

VOICES IN UNISON.

*a tempo.**mp*

And His mer - cy is on them, . . on them that . .

*a tempo.**mp*

fear Him, throughout all gen - er - a - tions.

Poco animato.

He hath shewed strength . . . with His arm; He hath

*Poco animato.**f*

scat - ter - ed the proud in the im - ag - in - a - tion

f

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

marcato.

of their hearts. He hath put down the might - y from their

cres. ff rall. Tempo 1mo. p

seat, and hath ex - alt - ed the hum - ble and meek. He hath

cres. ff rall. Tempo 1mo. p

dolce. dim.

fill - ed the hun - gry with good things; . . and the

dolce. dim.

rich He hath . . sent . . emp - ty a - way.

He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

Is - ra - el; as He prom - is - ed to our fore - -

- fa - thers, A - bra - ham and his seed, . . . for ev - er.

VOICES IN UNISON.

Glo - ry be to the Fa - ther, and to the Son, and

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

J. Goss.

With animation.

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

Allegro. (♩ = 100.)

f *Gt.*

peo - ple ; And hath rais - ed up a might-y sal - va - tion

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal melody begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

for us, in the house of His ser - vant Da - vid ;

The second system continues the musical score. The vocal melody includes a half note and a quarter note. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

The third system concludes the musical score on this page. The vocal melody features a half note and quarter notes. The piano accompaniment includes a long, flowing sixteenth-note passage in the right hand.

world be - gan: That we should be sav - ed from our

and from the hands of all that hate . . . us ;
rall. e dim.

en - emies, and from the hands of all that hate . . us ;
rall. e dim.

To perform the mercy promised to our fore - fathers, and to re -

Ch. (or Sw.)

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The vocal line has the lyrics: "member His ho - ly covenant; To perform the oath which He". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: "sware to our fore - fa - ther A - braham, that He . . . would". There is a musical repeat sign at the end of the system. The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. The vocal line has the lyrics: "give us, That we being de - liv - er - ed out of the hand of our". The piano accompaniment continues with the same rhythmic pattern.

enemies might serve Him without fear, In ho - li - ness and

dim.

right-ous - ness be - fore Him, all the days of our life.

f And thou, child, .. shalt be call-ed the prophet of the Highest :

Gt.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes dynamic markings such as *dim.* (diminuendo) and *f* (forte), and a section marked *Gt.* (Grave). The score concludes with a double bar line.

for thou shalt go before the face of the Lord . . . to pre -

- pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'for thou shalt go before the face of the Lord . . . to pre -', '- pare His ways; To give knowledge of sal - va - tion un - to His', 'Ch. (or Sw.)', and 'peo - ple, for the re - mis - sion of their sins, Through the ten - der'. The piano part includes a 'dim.' (diminuendo) marking in the final system.

rall.

mer-cy of our God; where-by the day-spring from on high hath

rall.

cres.

vis - it - ed us, To give light to them that sit in dark - ness,

Moderato.

and in the shad - ow . . of death, and to guide our

and in the shad - ow of death, *mp*

and in the shad - ow . . of death, *Moderato*

mp
Gt. Diaps. Sw. coupled.

feet . . . in - to the way . . . of peace.

mp

to guide our feet in - to the way . . . of peace.

mp

to guide our feet in - to the way . . . of peace.

With spirit.

f

Glo - ry be to the Fa - ther, and

f

With spirit. (♩ - 100.)

f *Gl.*

to the Son, . . . and to the

Ho . . ly Ghost ; As it was in the be .

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of A major (three sharps). The lyrics 'Ho . . ly Ghost ; As it was in the be .' are written below the vocal staff.

- gin - ning, . . is now, and ev - er shall be : world

This system contains the next two staves. The vocal line continues with the lyrics '- gin - ning, . . is now, and ev - er shall be : world'. The piano accompaniment continues with chords and moving lines.

with - out end. A . . . men.

This system contains the final two staves. The vocal line concludes with the lyrics 'with - out end. A . . . men.'. The piano accompaniment provides harmonic support throughout.

113 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

A. W. MARCHANT.

Allegro moderato.

ALL THE VOICES IN UNISON.

cres

cen

p Bless - ed be the Lord God of Is - ra - el, for He hath

Allegro moderato. *cres* *cen*

vis - it - ed and re - deem - ed His peo - ple; And hath rais - ed up a

do *sempre* *al*

might - y sal - va - tion for us, in the house of His ser - vant Da -

f *dim.*

vid; As He spake by the mouth of His ho - ly

mf *cres.*

prophets, which have been since the world be - gan : . . That

we should be sav - ed from our en - e - mies, and from the

hands of all that hate . . us ; To per - form the mer - cy

prom - is - ed to our fore - fa - thers, and to re - mem - ber His

This system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melody with dotted rhythms and eighth notes. The lower staff is a piano accompaniment in the same key and time, using chords and moving lines to support the vocal melody.

ho - ly cov - en - ant; To per - form the oath which He swore to our fore -

This system continues the musical piece. It includes dynamic markings *mf* (mezzo-forte) and *cres.* (crescendo). The vocal line and piano accompaniment maintain the established harmonic and rhythmic patterns.

fa - ther A - braham, that He would give . . . us, . .

This system continues the musical piece. It includes dynamic markings *mf* (mezzo-forte) and *cres.* (crescendo). The vocal line and piano accompaniment maintain the established harmonic and rhythmic patterns.

fa - ther A - braham, that He would give . . . us, . .

This system concludes the musical piece. It includes dynamic markings *f* (forte) and *cres.* (crescendo). The vocal line and piano accompaniment maintain the established harmonic and rhythmic patterns.

mf *cres.*

. . . That we be-ing de-liv-er-ed out of the hand of our

mf *cres.*

mf *cres.*

f *Slower.* *p*

en-emies might serve Him with-out . . . fear, In ho-liness and

f *Without Organ.*

f *pp*

righteousness be-fore . . . Him, all the days . . . of our

pp

pp

Tempo lmo.

life. . . And thou, child, shalt be call - ed the prophet of the

ff

Tempo lmo.

High - est: for thou shalt go be-fore the face . . of the

Lord to pre - pare His ways; . . . To give knowledge of sal -

mf

mf

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into four systems, each with a vocal staff and a piano accompaniment staff. The lyrics are written below the vocal staves. The piano part features a steady accompaniment with some melodic lines. Dynamics include *p* (piano) and *cres* (crescendo). The lyrics are: "va - tion . . un - to His peo - ple, . . for the re - mis - sion of their sins, Through the ten - der mer - cy of our God ; . . where - by the day - spring from . . on high, . . where - by the".

va - tion . . un - to His peo - ple, . . for the re - mis - sion

of their sins, Through the ten - der mer - cy of our God ; . . where -

by the day - spring from . . on high, . . where - by the

day - spring . . from on high . . . hath vis - it -

f *ff* *dim.*

f *ff* *dim.*

f *ff* *dim.*

ed . . . us, To give

Slower. *p*

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

light . . . to them that sit in dark - ness,

and in the shad - ow of death, . . .

morendo. ppp

a tempo. and to guide our feet in - to the way . . of peace.

and to guide our feet in - to the way of peace.

a tempo.

a tempo. Without Organ.

Organ.

Without Ped.

Allegro moderato.

Glo - ry be to the Fa - ther, and . . to the

Allegro moderato.

Ped.

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - - men, A - - men, A - men.

rall.

rall.

rall.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is primarily in the voice part, with piano accompaniment in the right and left hands. The lyrics are: "Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be: world with - out . . end. A - - men, A - - men, A - men." The score includes several measures of rests and dynamic markings, including "rall." (rallentando) in three different places. The piano part consists of chords and moving lines that support the vocal melody.

Luke ii. 10, 11.

J. Goss.

Allegro. (♩ = 104.)

f Behold, behold, I bring you good tidings, I bring you good

f

tidings of great joy, . . which shall be to all peo - ple.

Be - hold, . . . I bring you good tid - ings, I

Be - hold, I bring you good tidings, I bring you good tidings of

bring you good tidings, I bring you good tidings, I bring you good tidings of

great . . joy, I bring you good tidings of great

great . . joy,

great joy, I bring you good tidings, I bring you good tidings of

great joy, which shall be, shall be to all people, all peo - -

. . . joy, which shall be to all people, all peo - -

great . . joy,

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

mf

ci - ty of David a Sav - iour, which is Christ the Lord, For

f

un - to you is born this day . . . in the ci - ty of

un - to you .. is born this day in the ci - ty, in the ci - ty of

un - to you .. is born this day in the ci - ty, the ci - ty of

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .
Saviour, which is Christ, a Sav - iour, which is Christ the Christ, . .
which is Christ, a Sav - iour, which is Christ,

. . . which is Christ the Lord.
Lord, is Christ . . the Lord.
. . . which is Christ the Lord.
is Christ the Lord.

is Christ the Lord.

f Behold, I bring you good tidings, I bring you good tidings of

For un - to

great joy, which shall be to all people. For un - to

you is born this day, this day in the ci - ty of Da - -

you is born this day in the ci - ty, the ci - ty of Da - -

For un - to you is born this

- vid, For un - to you is born this day . . in the

- vid, For un - to you is born this day . . in the

day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, a a

Saviour, which is Christ . . the . . Lord . .

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

Andante. *Quasi recit.*

p Let us now go ev-en un-to Beth-lehem, and

Andante.
p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known, which the
known, which the Lord hath made known, hath made known,

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, marked 'Andante.' and 'Quasi recit.'. The piano accompaniment follows, marked 'Andante.' and 'p e sostenuto.'. The score includes lyrics in both English and Latin. The tempo changes from 'Andante.' to 'a tempo.' in the second system. The piano part features sustained chords and moving lines in both hands.

made known un - to us.

f

Trumpet.

Allegro moderato.

For the an - gel said un - to us,

f

Allegro moderato.

The musical score is written for voice and piano. It begins with a vocal line in G-flat major (two flats) and 4/4 time. The lyrics "made known un - to us." are set to a melody of quarter and eighth notes. The piano accompaniment features chords and moving lines in both hands. A section marked *Allegro moderato.* changes to 3/4 time and includes a *Trumpet* part with a melodic line. The tempo and time signature change again to 3/4 time for the final section, which includes the lyrics "For the an - gel said un - to us,". The score concludes with a final piano accompaniment section.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "Fear not, fear not: for, be - hold, I bring you good tid - ings, good tid - ings of great joy, bring good tid - ings of great joy, for, be - hold, for, be - hold, for, be - hold, I bring you good tid - ings". The score features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are placed below the corresponding vocal lines.

good

Fear not, fear not: for, be - hold, I bring you good tid - ings,

good

tid - ings of great joy,

bring good tid - ings of great joy, for, be -

bring good tid - ings of great joy,

tid - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

of great joy.

Trumpet.

Without Pedal.

ff For un-to you is born this day in the ci-ty of Da-vid

ff

(Trump.)

ff

Ped.

pp

a Sav-our

pp

Without Organ.

Without Pedal.

Ped.

which is Christ the Lord. . . . Halle - lu - jah !

Trumpet. *ff*

ff *L.H.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'which is Christ the Lord. . . . Halle - lu - jah !'. The bottom staff is a piano accompaniment. A trumpet part enters in the middle of the system, marked *ff* and *Trumpet.*. The piano accompaniment also has a *ff* marking and a 'L.H.' (Left Hand) label.

Halle - lu - jah ! a Sav - iour which is

pesante. *pesante.*

Detailed description: This system contains the next two staves. The vocal line continues with 'Halle - lu - jah ! a Sav - iour which is'. The piano accompaniment features a *ff* marking. The word *pesante.* is written above the vocal line and below the piano line to indicate a change in tempo or mood.

Christ the Lord. Halle - lu - jah ! Halle - lu - jah ! Halle - lu - jah ! A -

A - men, A -

Without Pedal. *Ped.*

Detailed description: This system contains the final two staves. The vocal line concludes with 'Christ the Lord. Halle - lu - jah ! Halle - lu - jah ! Halle - lu - jah ! A - A - men, A -'. The piano accompaniment has a *ff* marking. The instruction *Without Pedal.* is written below the piano line, and *Ped.* (Pedal) is written at the very end of the system.

men, A - men, A - men, A - men, A - men, Hal-le - lu - jah!

- men, Hal-le - lu - jah! A - men, Hal-le - lu - jah! A - men, Hal-le - lu - jah!

Hal - - le - lu - jah! Hal - le -

. . . A - - men, A - - - - men, A - - - -

A - men, Hal-le - lu - jah! A - men, Hal-le - lu - jah! A -

- lu - jah! Hal - le - lu - jah! A - - men, A - men,

- men, Hal-le lu Hal-le - lu - jah! A - - men, Halle -

- men, Hal - - - - le - lu - jah! A - - men, Halle - lu - jah! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A-men,

- lu-jah! A - men, Hal - le - lu-jah! A - men, A - - -
- lu-jah! A - men, Halle - lu-jah! A - men,

- men, A - men, A - men, A - - men,

- men, A - - - men, Hal-le - lu - jah! Hal-le -

- lu-jah! Hal-le - lu - jah! A - men. . . .

Slowly. ALL THE VOICES IN UNISON.

Slowly. *p* Lord, now lettest Thou Thy

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 4/2. The vocal line begins with a whole rest followed by a half note G4, then a half note A4, and continues with a melody. The piano accompaniment consists of chords and moving lines in both hands.

ser - vant de - part .. in peace, in peace, ac - cord - ing to Thy

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment provides harmonic support with chords and moving lines.

mf Con moto. word : .. For mine eyes have seen, have seen Thy sal - va - tion, Which

Con moto.

The third system of the musical score. The tempo and dynamics change to *mf Con moto.* The vocal line continues the melody. The piano accompaniment follows the same pattern.

Thou hast pre - par - ed be - fore the face of all peo - ple ; To

The fourth system of the musical score. The vocal line concludes the phrase. The piano accompaniment ends with a final chord. The dynamics are marked *f* (forte) at the end of the system.

be a light to light - en the Gen - tiles, and to be the

glo - ry of Thy peo - ple Is - ra - el. *f* Glo - ry be to the Fa - ther, and

to the Son, . . and to the Ho - ly Ghost ; As it was in the be -

- gin - ning, is now, and ev - er shall be : world without end. *rall.* *pp* A - men.

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

J. STAINER.

Moderato.

p Lord, now let - test Thou Thy ser - vant de - part . . in

Moderato. (♩ = 100.)

p

pp peace, ac - cord - ing to Thy . . word: For mine eyes have

pp *cres.*

pp *cres.*

f seen Thy sal - va - tion, Which Thou hast pre - pared before the

f

f

LORD, NOW LETTEST THOU THY SERVANT.

[No. 117.]

face of all peo - ple; To be a light to light - en the

Gentiles, and to be the glo - ry of Thy peo - ple Is - ra - el, to

be the glo - ry of Thy peo - ple .. Is - ra - el. Glo - ry

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are: "face of all peo - ple; To be a light to light - en the Gentiles, and to be the glo - ry of Thy peo - ple Is - ra - el, to be the glo - ry of Thy peo - ple .. Is - ra - el. Glo - ry".

ff

be to the Fa-ther, and to . . the Son, and to the

ff

Ho-ly Ghost; As it was in the be-gin-nig, is now, and ev-er

fff Slower.

shall be: world without end. A-men, A-men, A-men.

fff

Slower.

fff

118 Lord, now lettest Thou Thy servant.

Luke ii. 29—32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

pp Lord, now lettest Thou Thy

pp

pp servant de - part in peace, ac - cord - ing to Thy word: . . For mine

pp

cres. eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

cres.

UNISON. *f* - par - ed be - fore the face of all peo - ple; To be a

f

ff light to light - en the Gen - - tiles, and to be the *dim.*

ff *dim.*

dim - in - u - en - do. *p*

glo - ry of . . Thy peo - ple Is - - ra - el.

dim - in - u - en - do. *p*

Allegro.

f Glo - ry be to the Fa - ther, and to the Son, and

Allegro.

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. *f* A - men. *ff*

Let your loins be girded.

Luke xii, 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

First system of the musical score. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The tempo is *Larghetto* (♩ = 96). The first measure is marked *mf*. The lyrics "Let your loins be gird - ed, be" are written below the notes.

Second system of the musical score. The treble staff begins with a half note D4, followed by a half note C4, and then a half note B3. The bass staff begins with a half note D3, followed by a half note C3, and then a half note B2. The tempo is *Larghetto* (♩ = 96). The first measure is marked *dim.*. The lyrics "gird - ed a - bout, and your lamps, your lamps . . ." are written below the notes.

Third system of the musical score. The treble staff begins with a half note A3, followed by a half note G3, and then a half note F#3. The bass staff begins with a half note A2, followed by a half note G2, and then a half note F#2. The tempo is *Larghetto* (♩ = 96). The first measure is marked *cres*. The lyrics "burn - - ing, let your loins be gird - ed, be" are written below the notes.

Fourth system of the musical score. The treble staff begins with a half note E4, followed by a half note D4, and then a half note C4. The bass staff begins with a half note E3, followed by a half note D3, and then a half note C3. The tempo is *Larghetto* (♩ = 96). The first measure is marked *f marcato*. The lyrics "gird - ed a - bout, and your lamps burn - ing, your lamps" are written below the notes.

mf

burning, let your loins be gird-ed, and your lamps . .

mf

dim.

burning; and be ye .. your - selves, .. be ye .. your -

dim.

poco cres.

- selves like un - to men that look for their lord, that

poco cres. *p*

mf

look for their lord, and be ye .. your - selves like

mf

men, like men that look, that look for their lord.

Luke xv. 18, 19.

R. CECIL

Slowly.

p I will a - rise, I will a - rise and go to my Fa -

- ther, and will say un - to Him, *f* Fa - ther, *pp* Fa - ther, I have *mf*

sinned, have sinned. I have sinned against heaven, and be - fore Thee, and am

dim. no more wor - thy to be call - ed Thy son. *p* I will a - rise, *dim.* *p*

f I will a - rise and go to my Fa - ther, *pp* my Fa - ther. *pp*

John i. 29.

A. E. GRELL.

Slowly.

Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

mf

God, be-hold the Lamb of God, which tak-eth a-way the

sin of the world, which tak-eth a-way.. the sin of the world. Be-

- hold the Lamb of God be-hold the Lamb, the Lamb of God, which

tak-eth a-way the sin of the world, which tak-eth a-way the

Slower.

sin of the world, which tak - eth a - way the sin of the world.

Slower.

122

God so loved the world.

John iii. 16, 17.

J. STAINER.

Andante ma non lento. (♩ = 90.)

God so loved the world, . . . God so loved the

p *cres.*

world, . . . that He gave His on - ly be - got - ten Son, that

mf

who-so be - liev-eth, be - liev-eth in Him should not per-ish

p

This Anthem should, if possible, be sung without Accompaniment.

cres. *f* *p*

should not per-ish, but have ev - er - last - ing life. For God

cres. *f* *p*

cres. *mf*

sent not His Son in - to the world to con-demn the world, God sent not His

cres. *mf*

p

Son in - to the world to con-demn the world ; but that the world through

p

pp

Him might be sav - ed. God so loved the world. . .

pp

cres.

God so loved the world, . . that He gave His on - ly be - got - ten

that

cres.

mf Son, that who - so be - liev - eth, be - liev - eth in Him *p* should not

mf *p*

cres. per - ish, should not per - ish, but have ev - er - last - ing *f*

cres. *f*

cres. life, ev - er - last - ing life, ev - er - last - ing, ev - er -

cres.

dim. - last - ing life. God so loved the world, . . *pp*

dim *pp*

ppp *rall.* God so loved the world, . . God so loved the world.

ppp *rall.*

God is a Spirit.

John iv. 23, 24.

H. SMART.

Andante.

God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

p *cres.*

they . . . that worship Him must wor - - ship Him . . . in

and they . . that worship Him must worship Him in

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

dim. *p* *dim.*

God is a Spir - it: and they . . that worship Him must

pp *cres.*

GOD IS A SPIRIT.

[No. 123.]

must wor - - ship Him ... in
 worship Him in spir - it, wor - ship Him ... in

spir-it and in truth:
 spir-it, and in truth: for the Fa - ther
 dim. for the Fa - - ther

seeketh such to wor - ship Him, for the Fa - ther
 p

seek - eth such, seek - eth such to wor - - ship
 f p

Him. . . God is a Spir - it. . .

John vi. 33—35.

J. STAINER.

Andante.

Sw.

Ped.

p Je - sus said un - to the peo - ple, The *mf*

p *mf*

bread of God is He which com - eth down from heaven, and

giv - eth life, and giv - eth life, life un -

to the world. Then said they un - to

Him, Lord, . . ev - ermore give us . . . this bread.

f *ff* *f* *ff* *cres.* *ff* *p* *p* *dim.* *pp* *dim.* *ff* *dim.* *ff* *dim.* *p*

Je - sus said un - to them,

pp

3/2

Andante. *pp* *cres.*

I am the bread of life, I am the bread of

pp *cres.*

3/2

life: he that cometh to Me... shall nev - er hunger; he that be -

p

• lieveth on Me... shall nev - er thirst, he that cometh to

f

JESUS SAID UNTO THE PEOPLE.

[No. 124.]

Me . . shall nev - er hun - ger; and he that be -

pp *f* *cres.*

pp *f* *cres.*

• liev - eth on Me shall nev - er, nev - er

ff *p*

ff *p*

thirst, shall nev - er thirst, shall nev - er

pp *rall.*

pp *rall.*

thirst. A . men, A . men. . . .

Adagio. *ppp*

ppp

Adagio.

If ye love Me.

John xiv. 15—17, 26, 27.

H. J. GAUNTLETT.

*Andantino.**cres.*

p If ye love Me, keep ye My com-mandments, keep ye My com-

p *cres.*

p *pp* - - mandments, if ye love Me, if ye love . . . Me.

p *pp* if ye love, ye love Me.

mf And I will pray the Fa-ther, and He shall give you an-oth-er

mf

Com-fort-er, that He may a-bide with you, with you for

Com-fort-er, that He, . . . that He . . . may a-

He . . . may a-bide, . . . may a-

Com-fort-er, that He, . . . that He may a-bide with

ev-er, for ev-er; *cres.*

-bide with you for ev-er; ev-en the Spirit of truth; He

He

you . . . for ev-er; *cres.*

IF YE LOVE ME.

[No. 125.]

dwelling with you, He shall be in you, He dwelling with you,

mf *dim.*

mf *dim.*

He shall be in you. The Com-fort-er, yea, the Ho-ly

p

p

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall

teach you all things, and bring all things to your re-membrance, what-so-ever

Peace, peace I leave, . . . My

I have said, have said un-to you. Peace, My peace I leave with

Peace, . . . My

p

Peace, peace, My peace I . . .

peace I . . leave with you, *cres.* *dim.*
 you . . . I leave, . . My peace I leave with
 peace I leave with you, with I
 leave with you, I leave with you, My peace I . .

p *cres.* *dim.* *f*
 you, My peace I give un- to you. Let not your heart be
 give My peace to you.
dim. *cres.*
 give, My *p* peace I give un- to you.

dim. *f*
 troub- led, nei- ther let it be a- afraid. If ye . .
dim. *f*
 keep ye, if ye

love Me, keep ye My com- mand- ments,
 love . . . Me, keep ye, keep ye My com- mand - - ments.

dim. *p*
 if ye love . . Me, keep ye My . . com- mandments.
 keep ye, keep ye My com- mandments.
dim. *p*
 if ye love . . Me, keep ye My com- mand - - ments.

I will not leave you comfortless.

John xiv. 18—21.

Andante grazioso. ($\text{♩} = 50.$)

B. STEANE.

mf

I will not leave you com - fort - less, I will not

mf

leave you com - fort - less: I will . . come to you. Yet a lit - tle

dim.

while, and the world seeth Me no more, seeth Me no more; but

dim.

A little faster. *cres.* *f* *cres.*

ye . . see Me: be cause I live, . . ye shall live . . al -

A little faster. *cres.* *f* *cres.*

mf

so. At that day ye shall know that I am in My Fa - ther, and

mf

cres. *rit.* *a tempo.*

ye in Me, . . and I . . in you. He that hath My com -

cres. *rit.* *a tempo.*

he, . . he . . it is that lov - eth

- mandments, and keep - eth them, he, he it is that lov - eth

Me : *cres.*

Me : and he that lov - eth Me shall be lov - ed by My

cres.

Slowly. *mf*

Fa - ther, and I will love him, . . and will

p *mf*

pp

man - i - fest My - self . . to him. A - men. . .
My - self to him. him. A - men. . .

pp

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

mf *f* *rit.* *mf a tempo.*

Ped.

mf marcato.

And it shall come to pass in the last days, saith

mf marcato.

cres.

God, I will pour out of my Spirit, will pour out of my Spir - it up - on all

cres.

f

flesh : and your sons shall prophesy, . . your daugh - ters shall

f

f
 prophesy, . . your sons and your daughters shall prophesy

p
 sy, . . and your young men shall see visions,
p Sw. sostenuto.

p *cres.*
 and your old men shall dream dreams, shall see visions, shall dream
p sostenuto. cres.

dreams :

And on my ser - vants

and on my hand - maidens

dreams : And on my ser - vants

and on my hand - maidens

I will pour

I will pour out, will pour out

dim.

I will pour out in those days . . of my

out, I will pour out in those days . .

dim.

Spir - it ; . .

and they shall prophesy, . .

and they shall

p Sw.

Without Ped.

p *poco a poco cres. ed accel.*

pro-phe-sy, . . they shall pro - phe - sy : And it shall come to

p *poco a poco cres. ed accel.*

p *Gt. mp* *Ped.*

f *Tempo lmo.*

pass, it shall come, shall come to pass, . . that who - so -

f *Tempo lmo.*

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

ff *sf* *rit.* *a tempo.*
 Lord . . shall be sav - ed, shall be sav - ed, that who - so -
ff *sf* *rit.* *a tempo.*
 - ev - er, who - so - ev - er shall call on the name of the
 Lord, on the name of the Lord
Full Swell.
Gt. Diapasons.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines, including a 'Full Swell' instruction and a 'Gt. Diapasons' instruction. The piano part features a variety of textures, including block chords, moving lines, and a final section with a more active melody. The vocal parts are written in a simple, homophonic style, with the lyrics clearly visible below the notes.

ff *Gl.* *poco dim.*
16 ft. Ped. coupled.

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a harmonic foundation with sustained chords and a descending bass line. The tempo is marked *ff* (fortissimo) and the dynamics include *poco dim.* (poco diminuendo).

Più lento. *ff*
shall be sav - ed, shall be

Più lento. *mf*

The first vocal line is set in a key with two flats (B-flat major or D-flat minor). The vocal melody is accompanied by piano chords. The tempo is marked *Più lento.* (Poco più lento). The dynamics for the vocal part are *ff* (fortissimo) and *mf* (mezzo-forte).

Adagio. *mp* *p*
sav - ed, shall.. be sav . ed... A - men...

Adagio. *mp* *p*

The second vocal line continues the melody. The tempo is marked *Adagio.* (Adagio). The dynamics for the vocal part are *mp* (mezzo-piano) and *p* (piano). The piano accompaniment provides a steady harmonic support.

Christ being raised from the dead.

Romans vi. 9.

QUARTET, OR SEMI-CHORUS.

G. J. ELVEY.

Andante.

mf Christ be-ing rais-ed from the dead, Christ

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

Christ be-ing

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

Christ be-ing rais-ed from the dead,

rais-ed, rais-ed from the dead,

di-eth no more, di-eth no more,

di-eth no more, di-eth no more,

di-eth no more, di-eth no more,

more, di-eth no more, di-eth no more, di-eth no more,

di-eth no more, no more, . .

eth, no . . more, di - eth no . . more, no . . .

eth no more, di-eth no more, no

di-eth no more, di-eth no more, no

more ;

CHORUS.

more ; death hath no more do - min-ion o - ver

more ;

Him, death hath no more do - min-ion o - ver Him,

p *f* *pp*

death hath no more do - min - ion o - ver Him,

f *pp*

death hath no more, no more do - min - ion o - ver

f

Him, death hath no more do - min - ion

ff

o - ver Him, no more do - min - ion o - - -

- ver Him.

This musical score is for a hymn in G major (one sharp). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The tempo is not explicitly marked, but the style is a simple, hymn-like setting. The lyrics are: "o - ver Him, no more do - min - ion o - - -" and "- ver Him."

129 Christ being raised from the dead.

Romans vi. 9-11.

Andante.

W. H. GILL.

mf Christ being raised from the dead, di - eth no more, Christ being raised

mf di - eth no more,

Ped.

from the dead, di-eth no more: death hath no more do-min-ion o - ver Him,

f

di-eth no more: *Ped. 8ve lower.*

This musical score is for a hymn in G major (one sharp). It is marked "Andante" and begins with a mezzo-forte (*mf*) dynamic. The tempo is slow. The lyrics are: "Christ being raised from the dead, di - eth no more, Christ being raised di - eth no more," and "from the dead, di-eth no more: death hath no more do-min-ion o - ver Him, di-eth no more: Ped. 8ve lower." The score includes a piano accompaniment and a vocal melody. A "Ped." (pedal) instruction is present under the first line, and a "Ped. 8ve lower." instruction is at the end.

CHRIST BEING RAISED FROM THE DEAD.

[No. 129.]

death hath no more do - min - ion o - ver Him. For in that He

f *p*

died, He died un - to sin once: but in . . that He

f

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your -

f

- selves to be dead . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

Romans x. 15, 18.

Andante con moto. (♩ = 132.)

MENDELSSOHN.

ALTS.

p How love - ly are the mes - sen - gers that preach us the gospel of

Andante con moto.

p sempre legato.

peace, How love - ly are the mes - sen - gers that preach us the gospel of

peace, the gos - pel of peace, the messengers that preach . . us the

BASSES.

How lovely are the messengers that preach us the gospel of

gospel of peace, How love - ly

peace, How love - ly are the mes - sen - gers that preach us the gospel of

cres.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is

are they that preach us the gospel of peace. To all the na - tions is

peace, the gos - pel of peace. To all the na - tions is

cen - do. f

to all . . . the na - tions is

gone forth the sound of their words, to all the sound, . . . the na - tions is

to all . . . the na - tions is

gone forth the sound of their words, . . . is gone forth the sound of their

gone, . . . is gone forth the sound . . . their

gone, . . . is gone forth the sound of their words, . . . the

words. How

of . . their words. How love - ly

words. How love - ly are the mes - sengers that preach us the gospel of

sound. How love - ly are the

love - ly are the messengers that preach us the gospel of peace, . . .

are peace, the messengers that preach us, that preach us the gospel of the

the messengers that preach us, the

messengers, the messengers that preach . . . us, . . . that

they . . . dim. p To

peace, gospel of peace, that preach us the gos - pel of peace. p

preach us the gospel of peace, the gos - pel of peace. dim. p

dim. p

(362)

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . . the na - tions is gone forth the sound of their words,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with the lyrics 'all . . . the na - tions is gone forth the sound of their words,'. The middle staff is a piano accompaniment in bass clef, starting with a half note G2 and a half note F#2. The bottom staff is a grand piano accompaniment with both treble and bass clefs. It features a complex harmonic texture with many beamed sixteenth and thirty-second notes. Dynamics include a piano (*p*) marking at the end of the first phrase and a crescendo (*cres.*) marking over the second phrase.

The second system continues the musical piece. The vocal line (top staff) has the lyrics 'all . . . the na - tions is gone forth the sound of their words, to'. The piano accompaniment (middle staff) has a half note G2 and a half note F#2. The grand piano accompaniment (bottom staff) continues with its complex texture. Dynamics include a piano (*p*) marking at the start of the second phrase, a crescendo (*cres.*) marking, and a forte (*f*) marking at the end of the system.

The third system of the musical score. The vocal line (top staff) has the lyrics 'all . . . the na - tions is gone forth the sound of their words, is'. The piano accompaniment (middle staff) has a half note G2 and a half note F#2. The grand piano accompaniment (bottom staff) continues with its complex texture. Dynamics include a piano (*p*) marking at the start of the second phrase, a crescendo (*cres.*) marking, and a forte (*f*) marking at the end of the system.

gone forth the sound of their words, . . . to all . . . the

words, . . . is gone forth the sound of their words, to all the

f

This system contains the first two staves of music. The vocal parts (soprano and alto) are on the top two staves, and the piano accompaniment is on the bottom two staves. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The piano accompaniment consists of chords and moving lines in both hands. The first staff ends with a fermata over a whole note. The second staff ends with a fermata over a whole note. The piano accompaniment continues with a series of chords and moving lines.

na - tions is gone forth the sound of their words, throughout all the

This system contains the third and fourth staves of music. The vocal parts continue with their melodic lines. The piano accompaniment continues with its harmonic support. The first staff ends with a fermata over a whole note. The second staff ends with a fermata over a whole note. The piano accompaniment continues with a series of chords and moving lines.

lands their glad tid - - ings. . . How love-ly are the messengers that

p

dim. *p*

This system contains the fifth and sixth staves of music. The vocal parts continue with their melodic lines. The piano accompaniment continues with its harmonic support. The first staff ends with a fermata over a whole note. The second staff ends with a fermata over a whole note. The piano accompaniment continues with a series of chords and moving lines. The system concludes with a *dim.* (diminuendo) and *p* (piano) marking.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

how love - ly . . . they that
p preach us the gospel of peace, how love - ly are the mes - sen -
p how love - ly they that

preach us the gospel of peace, . . . they . . . that preach us the
 - gers that preach us the gospel of peace, that preach us the
 preach, . . . that preach us the
p preach . . . us the gospel of peace, the
p

gos - pel of peace.

dim. *p*

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante. *p* let us

The night is far spent, . . the day is at hand: let us

there - fore, . .

there - fore, let us there - fore cast a - way the works of dark -

p *f*

- ness, the night is far spent, . . the day is at

p *f*

hand: let us therefore cast off the works of dark - ness, cast off the

Without organ. *With organ.* let us therefore

cast off the works of dark - ness, and let us put on,

mf *mf*

works of dark - ness, . . and let us put

rall. *mf*

rall. ness, . .

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . on the ar - mour of light,

on, let us put . . on the ar - mour of light, and let us

rall.

a tempo. The night, . . .

put . . on the ar - mour of light. The night is far

a tempo. p

rall.

. . . the day is at hand : . .

spent, . . the day is at hand : . . let us there-fore

f

f

cast off the works of dark-ness, and let us put on the

dim. e rall.

ar - mour of light, the ar-mour, the ar - mour of light.

dim. e rall.

the ar - - mour . . of . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (♩ = 66.)

mp Christ.. our pass - o - ver is sac - ri - fic - ed for us:

cres. therefore let us keep the feast, *f* therefore let us keep the feast,
cres. there - fore let us keep the feast,

SOPRANO SOLO. Slower.

not with the old leav - en, nor with the leav - en of
Slower. *p*

mal - ice and wickedness ; but with th'un-leav - ened bread of sin -

- cer - i - ty, but with th' un - leav - ened bread of sin -

- cer - i - ty, th' un-leavened bread of sin - cer - i - ty and

CHORUS. *Tempo lmo.*

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

feast, not with the old leav - en, nor with the leav - en of

feast,

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal - ice and wick-ed-ness; but . . . with th'un-leavened bread, . . .
bread, th'un-

but . . . with th'un-leavened bread,

dim. let . . . us
leav - ened the bread of sin - cer - i - ty and truth, let us . keep us
dim. let us keep . . .

dim. the bread
keep the feast, let us keep the feast, . . with th'un - leav -

keep, let . . . us keep . . . the feast, . . with th'un - leav -
the feast, let us keep the feast, . . with th'un - leav -

-ened bread of sin - cer - i - ty . . . and truth, . . .

-ened bread of sin - cer - i - ty and truth, with th'un -
truth, . . .

- - - ened bread of sin - cer - i - ty and truth, with th'un -
with th'un - leav - ened bread of sin - cer - i - ty and truth.

rit. e dim.

- - - leav - ened bread, the bread of sin - cer - i - ty and truth.
with th'un - leav - ened bread of sin - cer - i - ty and truth.

- - - leav - ened bread . . . *rit. e dim.*

Christ is risen from the dead.

1 Corinthians xv. 20—22.

Moderato.

T. SMITH.

ff *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

-come the first-fruits of them . . that slept, and become the first-fruits of

dim. *f*

them that slept. Christ is ris-en from the dead, Christ is ris-en

dim. *f*

mf *dim.*

from the dead, and become the first-fruits of them that slept.

mf *dim.*

Slower. *pp* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.*

cres. *f* *Slower.* *pp*

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

cres. *f* *pp* *Slower.*

f *dim.* *Tempo 1mo.* *ff*

for as in Adam all die, even so in Christ shall all be made a -

f *dim.* *ff*

- live, ev - en so in Christ shall all be made a - live, ev - en

so in Christ shall all be made a - live, shall all, shall all be

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

ff

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32. J. STAINER.
QUARTET, OR SEMI-CHORUS.

Andante. (♩ = 80.)

p Grieve not the Ho - ly Spir - it of God, *cres.* grieve not the
God, . . . grieve not the
God, . . . *cres.*

f Ho - ly Spir - it of God, where - by ye are sealed un - to the
f Ho - ly Spir - it of God, where - by ye are sealed un - to the

dim. day of re - demp - tion, are sealed un - to the day of re - demp -
dim. day of re - demp - tion, are sealed un - to the day of re - demp -

dim. *f* CHORUS. *dim.* grieve
pp - tion . . . Grieve not the Ho - ly Spir - it of God, grieve
God, grieve

pp . . . not the
cres. not . . . the Ho - ly Spir - it of God, where - by ye are
grieve not the *f* Ho - ly Spir - it of God, where - by ye are

cres.

sealed un-to the day' of re-demp-tion, are sealed un-to the

dim. *p*

dim. *p*

più Allegro. (♩ = 100.)

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf*

pp *mf*

accel. e cres. *Allegro con brio. (♩ = 120.)*

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *ff*

ff

put a-way from you . . with all mal-ice, all bit-ter-ness, and

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

fff *fff*

GRIEVE NOT THE HOLY SPIRIT OF GOD.

[No. 134.]

Più lento. (♩ = 100.)

put a-way from you . . with all mal-ice.

And be ye

2nd SOPRANO.

1st SOPRANO.

rall.

QUARTET OR
SEMI-CHORUS

And be ye

kind, and be ye

kind, . . .

be

kind, . . .

be

ye

kind, . . .

be

SEMI-CHORUS. And be ye

Andante, come Tempo 1mo. (♩ = 80.)

pp ten - der -

kind one to an - oth - er, be kind one to an - oth - er,

ten - der -

- heart-ed, ten - der - heart-ed,

ten - der - heart-ed,

- heart-ed, ten - der - heart-ed,

for - giv - ing one an - oth - er, for -

- heart - ed, ten - der heart-ed, *mf*

cres.

- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en

cres.

dim.

CHORUS.

p

you. Be kind one to an - oth - er, be kind one to an - oth - er,

p

pp *cres.* *mf*

ten - der - heart-ed, ten - der - heart-ed,

pp *cres.* *mf*

ten - der - heart-ed, ten - der - heart-ed, for - giv - ing one an -

pp *cres.* *mf*

ten - der - heart - ed, ten - der - heart-ed,

pp *cres.* *dim.*

- oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -

pp *cres.* *dim.*

p

- giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

p

Adagio. *pp* *rall.*

- oth - er, ev'n as God for Christ's sake hath for - giv - en you.

pp *Adagio.* *pp* *rall.*

The humbled himself.

Philippians ii. 7, 8.

Very slowly and sustained.

PALESTRINA.

He hum-bled Him-self, and made Him-self of

no . . rep-u-ta-tion, and be-came o-

ev-en the death
- be-dient un-to death, ev-en the death death.

the death

of . . the . . cross, He be-came o-be-dient

un-to death, . . the death . . of the cross.

136 Set your affection on things above.

Colossians iii. 2, 3.

J. E. WEST.

Andante. (♩ = 88.)

p Set your af - fec - tion on things a - bove, on things a -

- bove, not on things on the earth, set . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

pp For ye are dead, for ye are dead, and your life is
pp *f* *ff*

hid with Christ in God, your life is hid with Christ in God. *rit.*

SET YOUR AFFECTION ON THINGS ABOVE.

[No. 136.]

a tempo.

pp

Set your af - fec - tion on things a - bove, on

pp

a tempo.

things . . a - bove, not on things on the earth . .

pp

For ye are dead, for ye are dead, and your

pp

pp

f

hid with

life is hid . . with Christ in God, your life is hid . . with

p

p

f

f

Christ, with Christ in God.

rit.

Christ, with Christ in God, with Christ in God . . .

rit.

Christ . . . in God.

I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. ($\text{♩} = 72$.)

G. A. MACFARREN.

f I know whom I have be - liev - ed, I know

whom I have be - liev - ed, and am per - suad - ed that He is

p

a - ble to keep . . . that . . . which I have com -

cres.

cres.

- mit - ted un - to Him a - gainst . . . that . . . day, a -

f

- gainst . . . that . . . day. A - men, A - men.

ff

ff

138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

Allegro moderato.

p

Bless - ed is the man that en - dur - eth temp - ta - tion : for

p

cres. *f*

when he is tried, for when he is tried, he shall re -

cres. *f*

ff

- ceive the crown of life, which the Lord hath prom - is - ed to

ff

dim. *rall.* *p a tempo.*

them that love . . . Him . . . Bless - ed is the man that en -

dim. *rall.* *p a tempo.*

cres.

- dur - eth temp - ta - tion : for when he is tried, for

cres.

when he is tried, . . he shall re - ceive the crown of

life, which the Lord hath prom - is - ed to them that love

Him, hath prom - is - ed to them that love . . Him.

1 John iv. 7, 16.

G. F. COBB.

Lento.

BASS SOLO.

cres.

Be - lov-ed, let us love one an - other : for

Lento. ($\text{♩} = 63.$)*mf**cres.*

love . . is ' . . of God ; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

CHORUS. ALTO.

Be -

dim.

God.

CHORUS. SOPRANO.

mf Be - lov - ed, let us love one an -

- lov - ed, let us love.. one an - oth - er, *mf* let us

TENOR.

mf Be - lov - ed, let us

CHORUS. BASS.

p Be - lov - ed, let us love.. one an - oth - er: . .

cres. *mf*

- other: for love is of . . God; and

cres. *sf*

love one another: for love . . is of . . God; and ev' - ry

cres. *mf*

love one another: for love . . is of God; *sf* and

cres. *sf*

. . for love, for love is of God; and ev' - ry

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth

cres.

dim.

one that lov-eth, that ev' - ry one . . that lov - eth is born of God, and

one that lov-eth, that lov - eth is born of God, *cres.* *dim.*

know - eth God. . .

mf *poco accel.*

cres.

Tempo 1mo.

God is love,

p

p

God is love,

Solo.

God is love,

mf And

Tempo 1mo.

f

rit.

p

mf

he .. that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. *mf*

And he that dwelleth, that dwelleth in love ..

CHORUS. *mf*

God in him. . .

f

f *dim.*

dwel-eth in God, .. and God in him, . . dwelleth in God, and

f *dim.*

dim.

God in him, . . dwell - eth in God, . . and God in him.

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

140 Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Lento. (♩ = 44.) *cres.*

mf

Be - lov - ed, if God so loved us, . . we ought al - so to

mf *cres.*

dim.

love one an - oth - er, . . we ought al - so to love one an -

dim.

cres. *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

dim. *dim.*

lov - ed, if God so loved us, . . . we ought al - so to

dim. *dim.*

we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

mf

- oth - er. . . And this commandment have we from Him,

- oth - er. . .

- oth - er. . . And this commandment have we from Him,

That he who lov-eth God, . . .

this commandment have we from Him, *f* That he who lov-eth

cres. That he who

he who lov-eth God . . . love his bro-ther al-so,

cres. God, he who lov-eth God love his bro-ther al-so,

lov-eth God . . . love his bro-ther al-so,

cres.

mf love his bro-ther al-so, *dim.* *p* Be-lov-ed, if God so

mf *mf* *dim.* *p*

loved us, *p* we ought al-so to love one an-oth-er.

p

Jude 24, 25.

L. MASON.

Moderato.

f Now unto Him that is a - ble to keep you from fall - ing, and to pre -

f

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

power, both now and ev - er. A - - - men. . . .

Thou art worthy, O Lord.

Revelation iv. 11.

E. PROUT.

Boldly and with spirit.

Thou art worthy, O

f Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . Thou art worthy, O Lord, to receive glo-ry and

mf hon-our and power, *cres.* to receive glo-ry, to receive

mf to receive glo-ry, *cres.* to receive honour,

ff power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

power : for Thou hast cre - a - ted
for Thou hast cre - a - ted all things, for

all things, Thou hast cre - a - ted all things, and for Thy
Thou hast cre - a - ted, cre - a - ted all things, and for Thy

pleasure they are and were cre - a - ted, and for Thy pleasure,
pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
and for . . . Thy pleasure they
and for Thy pleasure, for Thy pleas - ure, and for Thy
were . . . cre - a - ted.

- a are ted and were cre - a - ted.
pleasure they are and were cre - a - ted.

Worthy is the Lamb.

Revelation v. 12.

H. SMART.

Con moto moderato. (♩ = 54.)

Wor - thy is the Lamb, wor - thy is the Lamb that was slain, . . . was slain,

slain, that was slain, to receive pow - er, and rich - es, and wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . . . that was slain, . . . was slain,

Wor - thy is the Lamb, wor - thy is the Lamb that was slain, that was slain, to receive pow - er, and rich - es, and wis - dom, and strength, and

slain, to receive pow - er, and rich - es, and wis - dom, and strength, and slain,

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and
strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13—17.

J. STAINER.

Quickly. (♩ = 108.)

Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are
these that are arrayed in white robes, and whence came they? whence came they?

A little slower, and with expression. (♩ = 80.)

These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

Lamb, These are they which came out of great trib-u - la - tion, and have

wash - ed their robes, and made them white in the blood of the

Lamb, and have made them white in the blood of the Lamb.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are

they, are they be - fore the throne of God, and serve Him day and

A little slower.
p

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y
nor an - y heat. They shall hunger, shall hunger no more, no
They shall hun - - - ger . . . no . . .

more.
ff *f*

more. For the Lamb which is in . . the midst of the throne shall feed . .
more. For the Lamb which is in the midst of the throne shall feed, shall

WHAT ARE THESE.

[No. 144.]

cres.

them, shall feed . . them, and shall lead them un-to liv - ing

feed . . them, and lead them un - to liv - ing *cres.*

SOPRANOS ONLY.
pp and smoothly.

ff

fountains of wa-ters: and God shall wipe a - way all tears, all

pp

ff

fountains of wa-ters:

CHORUS.

tears . . from their eyes, . . . and God shall wipe a -

- way . . all tears, all tears . . from their eyes, all

pp

pp

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

mf

From henceforth bless - ed are the dead which die . . in the

f Lord, bless - ed are the dead which die in the Lord:

f

p Ev - en so, saith the Spir-it, *pp* ev - en so, saith the Spirit, for they

p *pp*

they rest, they rest from their la - -

cres. *rit.* *e* *dim.*

rest from their labours, they rest, they rest from their la - -

cres. *rit.* *e* *dim.*

they rest . . . from their la - -

I HEARD A VOICE FROM HEAVEN.

[No. 145.]

-bours, *f a tempo.*

-bours. I heard a voice from heaven say - ing un-to me, Write,

-bours, *f a tempo.*

From henceforth blessed are the dead which die . . in the Lord, bless -

cres. *f*

- ed are the dead which die in the Lord, bless - ed are the

cres. *f*

dead which die in the Lord. Ev - en so, saith the Spir-it,

p

mp *Slower.* *pp*

ev - en so, saith the Spirit, for they rest from their labours, they rest, they

mp *Slower.* *pp*

I HEARD A VOICE FROM HEAVEN.

Tempo lmo.

Bless - ed, bless - ed are the dead which
 rest from their la - bours. Bless - ed are . . the dead which
 die in the *dim* Lord; . . for they rest from their la - bours.
 die in the Lord; for they rest, . . they rest from their la - bours.
 die in the *rit.* Lord; . . for they rest from their la - bours.
dim in - u - en - do.

146

I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

Moderato.

mf I heard a voice from heaven say - ing unto me, . . Write,
 Bless - ed are the dead which die in the Lord, bless - ed are the
 dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

dead which die in the Lord from hence - forth : Yea, saith the

p

Spirit, yea, saith the Spirit, that they . . may rest, that

pp

they . . may rest, that they may rest from their la -

p

- bours, that they may rest, may rest from their la - bours ;

and . . their works do fol - low them. A - - men.

f *p*

Revelation xv. 3, 4.

H. SMART.

Moderato. (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y ;
Lord . . .
Lord God Al - mighty ;

just and true are Thy ways, Thou King, Thou King of saints.
Great and

Great and marvellous are Thy works, Lord God Al-might - y ;
mar - - vellous are thy works, Lord God Al-might - y ;

just and true are Thy ways, Thou King of saints, Thou King of saints.
just and true are Thy ways, . . . Thou King, Thou King of saints

Who shall not fear, shall not fear,
Who shall not fear, shall not fear Thee, O Lord, and
and

cres. *f* *p*

glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art

cres. *f* *p*

glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . .

Thou on - ly art ho - - ly, ho - ly. . .

ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .

Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly. *p* *cres.* *f* *p*

The Spir - it and the Bride say, Come, The Spir - it and the Bride say,

p *cres.* *f*

Come. . . And let him that heareth say, Come, let him that heareth say,

cres. *f*

Come. And let him that is a - thirst come, and let

p

Come. And let him that is a - thirst, let

him that is a-thirst' come. And who - so - ev - er will, and

who-so-ev-er will, let him take the wa - ter of life, let him

let him take the wa - ter of life free - ly,

take the wa - ter of life free - ly, and who-so-ev-er

wa - ter, the wa - ter of life free - ly, and who - so - ev - er will, and

will, and who - so - ev - er will, let him

who - so - ev - er will, and who - so - ev - er will,

take the wa - ter of life, the wa - ter of life free - ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

f We praise Thee, O God, we ac-know-ledge Thee to

f

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

- last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-phin con-tin-u-al-ly do

Slower.

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

Slower.

a tempo.

Heaven and earth are full of the ma-jes-ty of Thy glo-ry.

a tempo.

The glo-rious compa-ny of the a-pos-tles

praise Thee. The good-ly fel-low-ship of the pro-phets praise Thee. The

no-ble ar-my of mar-tyrs praise Thee. The

ho-ly Church throughout all the world doth ac-know-ledge Thee; The

WE PRAISE THEE, O GOD.

[No. 149.]

First system of musical notation. The treble and bass staves are in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,". The dynamic marking *mf* (mezzo-forte) appears above the treble staff and below the bass staff.

Second system of musical notation. The melody continues in the treble staff. The lyrics are: "true, and on - ly Son; Al - so the Ho - ly Ghost, the". The dynamic marking *dim.* (diminuendo) appears above the treble staff and below the bass staff. The system ends with a *p* (piano) marking.

Third system of musical notation. The melody continues in the treble staff. The lyrics are: "Com - fort - er. Thou art the King of Glo - ry, O Christ." The dynamic marking *f* (forte) appears above the treble staff and below the bass staff.

Fourth system of musical notation. The melody continues in the treble staff. The lyrics are: "Thou art the ev - er - last - ing Son of the Fa - ther." The system ends with a *p* (piano) marking.

Fifth system of musical notation. The melody continues in the treble staff. The lyrics are: "When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the". The dynamic marking *mp* (mezzo-piano) appears above the treble staff and below the bass staff.

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

p *f*

o - pen the kingdom of heaven to all be - liev - ers. Thou

cres.

sittest at the right hand of God, in the glo - ry of the Fa - ther.

We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower.

help Thy servants, whom Thou hast redeem - ed .. with Thy precious

cres.

blood. Make them to be numbered with Thy saints, in glo-ry ev-er-last - ing.

cres.

p

O Lord, save Thy peo - ple, and bless Thine

p

heritage. Govern them and lift them up for ev - er.

Tempo primo.

Day by day we mag - ni - fy Thee ; And we wor - ship Thy name, ev-er

f Tempo primo.

p

world without end. Vouchsafe, O Lord, to keep us this day

p

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. *f* O

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

Moderato, but to be sung Chant-wise, and not in strict time.

We praise Thee, O God, we acknowledge Thee to be the

Moderato. (♩ = 88.)

Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

-last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-

-in. To Thee cheru-bin and ser-a-phin con-tin-u-al-ly do cry,

dim.

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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HARMONY.

*Slowly.**cres.*

p Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

*Slowly.**p**cres.*

full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous

Tempo lmo.

com - pa - ny of the a - pos - tles praise . . . Thee. The

WE PRAISE THEE, O GOD.

[No. 150.]

goodly fellowship of the pro - phets praise . . . Thee. The

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'goodly fellowship of the pro - phets praise . . . Thee. The'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand.

no - ble ar - my of mar - tyrs praise . . . Thee. The

This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'no - ble ar - my of mar - tyrs praise . . . Thee. The'. The bottom staff continues the piano accompaniment. A piano dynamic marking 'p' is present at the end of the system.

ho - ly Church throughout all the world, doth ac - know - ledge

This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'ho - ly Church throughout all the world, doth ac - know - ledge'. The bottom staff continues the piano accompaniment. The system concludes with a final chord in G major.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Thee; The Fa - ther of an in - fin - ite ma - jes - ty; Thine".

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly". Dynamic markings include *cres.* (crescendo) and *p* (piano).

Third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Ghost, the Com - fort - er. Thou art the King of Glo - ry, O . . .". Dynamic markings include *pp* (pianissimo), *rall.* (rallentando), *ff* (fortissimo), and *a tempo.* (return to tempo).

Christ. Thou art the ev-er-last-ing Son of . . the Fa - ther.

p When Thou tookest up - on Thee to de-liv - er man, Thou didst not ab -

cres. - hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

cres.

death, Thou didst o - pen the king-dom of heaven to all be - liev - ers.

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a common time signature.

mf Thou sittest at the right hand of God, in the Glo - ry of the

This system continues the musical score. It includes a vocal melody and piano accompaniment. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the vocal line. The piano accompaniment is marked with *mf* in the right hand.

Fa - ther. We believe that Thou shalt come to . . be . . our . .

This system concludes the musical score. It features a vocal melody and piano accompaniment. The dynamic marking *p* (piano) is used for both the vocal and piano parts. The piano accompaniment is marked with *p* in the right hand.

judge. *pp* We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

pp

pp

cres. with Thy precious blood. Make them to be num-ber-ed with Thy saints, in *f*

cres.

cres. *f*

glory ev - er - last-ing. O Lord, save Thy people, and bless Thine her - it -

p

p

cres. *rall.*

- age. Gov - ern them and lift them up for ev - er.

cres. *rall.*

cres. *rall.*

a tempo.

Day by day we mag-ni-fy Thee ; And we worship Thy name, ev - er

a tempo.

ff a tempo.

world with-out end. Vouch - safe, O Lord, to keep us this day with-out

p

p

sin. O Lord, have mercy up - on us, have mer - cy up -

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are 'sin. O Lord, have mercy up - on us, have mer - cy up -'.

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in .

This system continues the musical piece. It includes dynamic markings such as *cres.* (crescendo) and *f* (forte). The lyrics are '- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in .'.

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

This system concludes the piece. It features tempo markings *Slower.* and *rall.* (rallentando), and dynamic markings *p* (piano) and *pp* (pianissimo). The lyrics are 'Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.'

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

we acknowledge Thee to be . . the Lord.

f TENORS AND BASSES. *f*

We praise Thee, O God,

f

Allegro.

f

f

This system contains the first two staves of music. The top staff is for the vocal parts (Tenors and Basses) and the bottom staff is for the piano accompaniment. Both staves begin with a rest, followed by a double bar line and then the music. The key signature is one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Allegro.' and the dynamics are 'f' (forte).

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

p

p

This system contains the third and fourth staves of music. The vocal parts continue with the lyrics 'All the earth doth worship Thee, the Father ever - last - ing. To'. The piano accompaniment continues with a 'p' (piano) dynamic. The tempo remains 'Allegro.'.

Thee all an - gels cry a - loud, the heavens, and all the powers there -

This system contains the fifth and sixth staves of music. The vocal parts continue with the lyrics 'Thee all an - gels cry a - loud, the heavens, and all the powers there -'. The piano accompaniment continues. The tempo remains 'Allegro.'.

in. To Thee che - ru - bin and ser - a - phin con - tin - ual - ly do cry,

The first system of the musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with a half note rest, followed by the lyrics. The piano accompaniment begins with a half note rest, then enters with a half note chord. The dynamics are marked *p* (piano) for both the vocal and piano parts.

Ho - ly, ho - ly, ho - ly, . . Lord God of Sab - a - oth; Heaven

The second system continues the musical score. The vocal parts have a half note rest, then enter with the lyrics. The piano accompaniment begins with a half note rest, then enters with a half note chord. The dynamics are marked *pp* (pianissimo) for the vocal parts and *f* (forte) for the piano part.

. . and earth are full of the ma - jes - ty of Thy glo - ry.

The third system continues the musical score. The vocal parts have a half note rest, then enter with the lyrics. The piano accompaniment begins with a half note rest, then enters with a half note chord. The dynamics are marked *ff* (fortissimo) for both the vocal and piano parts.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "praise . . Thee." with a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "The glo-rious com - pany of the a - pos - tles praise Thee." The key signature has two sharps (F# and C#), and the time signature is common time (C).

Second system of the musical score. The vocal line continues with "praise . . Thee." (forte *f*). The piano accompaniment includes the lyrics "The goodly fel-lowship of . . the prophets praise Thee." (mezzo-forte *mf*). The musical notation continues with the same key signature and time signature.

Third system of the musical score. The vocal line includes the lyrics "The no-ble ar - my of . . . mar - tyr's praise Thee. The" (mezzo-forte *mf*). The piano accompaniment includes the lyrics "praise . . Thee." (forte *f*). The system concludes with the final notes of the piece in the same key signature and time signature.

WE PRAISE THEE, O GOD.

[No. 151.]

dim.

ho - ly Church throughout all the world .. doth ac - knowledge Thee ; The

dim.

The minims a little slower.

mf *The minims a little slower.*

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

mf *The minims a little slower.*

f

ritard.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

p ritard.

mf *p ritard.*

Tempo lmo.

Thou art the King of Glo-ry, O . . . Christ. Thou art the

Tempo lmo.

ev - er - last - ing Son, the Son . . of the Fa - ther.

When Thou took-est up - on Thee to de - liv - er man, Thou

WE PRAISE THEE, O GOD.

[No. 151.]

didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -
 - come the sharp-ness of death, Thou didst o - pen the kingdom of hea -
 - ven to all be - liev - ers. Thou sit-test at the

right . . land of God, in the glo - ry of the Fa - ther.

This system consists of two staves. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a hymn style with a steady, flowing melody.

We be - lieve that Thou shalt come to be . . . our judge.

We be - lieve that Thou shalt come . . to be our judge.

We be - lieve that Thou shalt come to be . . . our judge.

This system consists of two staves. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues the hymn style with a steady, flowing melody.

This system consists of two staves. The upper staff is a vocal line. The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues the hymn style with a steady, flowing melody.

TENORS AND BASSES.

We there - fore pray Thee, help Thy ser - vants, whom Thou hast re -

This system consists of two staves. The upper staff is a vocal line for Tenors and Basses. The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues the hymn style with a steady, flowing melody.

deem-ed with Thy pre - cious blood. Make them to be num - bered

This system consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom two staves are a piano accompaniment in G major, featuring chords and moving lines.

with Thy saints, in glo - ry ev - er - last . . .

This system continues the musical piece. It includes a vocal line and piano accompaniment. The tempo marking *rall.* (rallentando) appears above the vocal line and below the piano part. A piano dynamic marking *p* is also present.

a tempo.
p O Lord, save, . . save Thy peo - ple, and bless . .

cres.

ing.

This system features a vocal line and piano accompaniment. The tempo marking *a tempo.* is above the vocal line. A piano dynamic marking *p* is at the start. A crescendo marking *cres.* is above the piano part. The word *ing.* appears below the vocal line.

a tempo.

cres.

This system continues the musical piece with a vocal line and piano accompaniment. The tempo marking *a tempo.* is above the vocal line. A crescendo marking *cres.* is above the piano part.

WE PRAISE THEE, O GOD.

. . . Thine her - it - age. *f* Gov - ern them and lift them
f
cres. *f*
 up, lift . them up for ev - er. *ff* Day . Day by day we
ff
 mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The first system includes the lyrics "... Thine her - it - age. Gov - ern them and lift them" with dynamic markings *f* and *cres.*. The second system includes "up, lift . them up for ev - er. Day . Day by day we" with dynamic markings *ff*. The third system includes "mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end." The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p
Vouchsafe, O Lord, to keep us, to keep us this

day with - out . . sin. O Lord, have mer - cy up -

on . . us, have mer - - - cy up - on

rall.
p

a tempo.
p
O . . Lord, let Thy mer - cy light - en up -
us. *a tempo.*

a tempo.
Ped.

First system of the musical score. It features a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "on . . . us, as our' trust . . . is in . . . Thee. O". The music is in a key with one flat (B-flat) and 4/4 time. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The vocal line has a melodic line in the treble and a harmonic line in the bass. The lyrics are written below the vocal line.

Second system of the musical score. It features a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "Lord, in Thee have I trust - ed, let me nev - -". The music is in a key with one flat (B-flat) and 4/4 time. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The vocal line has a melodic line in the treble and a harmonic line in the bass. The lyrics are written below the vocal line.

Third system of the musical score. It features a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are: "er be con - found - - ed." and "er be con - found - - ed." (repeated). The music is in a key with one flat (B-flat) and 4/4 time. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The vocal line has a melodic line in the treble and a harmonic line in the bass. The lyrics are written below the vocal line.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

Vivace.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/2 time, starting with a forte (*f*) dynamic. The piano accompaniment is in the same key and time, also starting with a forte (*f*) dynamic. The lyrics are: "We praise Thee, O God, we ac-knowledge Thee to be the".

Vivace. (♩ = 126.)

Second system of the musical score. It continues the vocal and piano parts. The piano part has a forte (*f*) dynamic. The lyrics are: "Lord. All the earth doth worship Thee, the Father ev - er - last".

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "ing. To Thee all an - gels cry a - loud, the heavens, and all the".

Fourth system of the musical score. It continues the vocal and piano parts. The lyrics are: "ing. To Thee all an - gels cry a - loud, the heavens, and all the".

Fifth system of the musical score. It continues the vocal and piano parts. The piano part has a mezzo-forte (*mf*) dynamic. The lyrics are: "ing. To Thee all an - gels cry a - loud, the heavens, and all the".

Sixth system of the musical score. It continues the vocal and piano parts. The piano part has a piano (*p*) dynamic. The lyrics are: "ing. To Thee all an - gels cry a - loud, the heavens, and all the".

full.. of the ma-jesty of Thy glo-ry.

mf
The

dim.

f
praise . . . Thee,
cres.
glorious com-pany of the a-pos-tles praise . . . Thee, The

p *f*

f
praise . . . Thee. The
cres.
goodly fellowship of the prophets praise . . . Thee.

p *f*

WE PRAISE THEE, O GOD.

no - ble - ar - my of mar - tyrs *cres.* *f* praise . . . Thee. The
 praise . . . Thee. The
 all the world doth acknowledge Thee ;
 - ho - ly Church throughout all the world doth ac - know - ledge Thee ; The
 all the world doth acknowledge Thee ;
 ho - ly Church throughout all the world doth ac - know - ledge Thee ;
 Thine hon - our - a - ble,
 Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,
 Thine hon - our - a - ble,
dim.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into systems, each with a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The lyrics are written below the vocal line. The score includes dynamic markings such as *cres.*, *f*, and *dim.*. The tempo is not explicitly marked, but the notation suggests a moderate, steady pace. The overall mood is reverent and majestic.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

true, and on - ly Son; Al - so the Ho - ly Ghost,

Com - fort - er. Thou art the King of Glo - ry, O

Com - fort - er. Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

ALL THE VOICES IN UNISON.

p When Thou tookest up - on Thee to de - liv - - er man, Thou

didst not ab - hor the . . Vir - gin's womb. . .

When Thou hadst o - vercome the sharp - ness of death, Thou didst

o - pen the kingdom of heaven to all be - liev - ers. Thou

WE PRAISE THEE, O GOD.

[No. 152.]

sit-test at the right hand of God, in the glo-ry of the

Fa - ther. We believe that Thou shalt come . . to be our

judge. . . We there-fore pray Thee, help Thy

ser - vants, whom Thou hast re - deem - ed . . with Thy precious

cres. poco a poco.

blood. . . ' Make . . them to be num - - bered

cres. poco a poco.

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melodic line that rises and then falls. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines. The tempo/mood is marked 'cres. poco a poco.'

with Thy saints, in glo - - ry

This system continues the vocal and piano parts. The vocal line has a long note on 'saints' followed by a rising phrase. The piano accompaniment provides harmonic support with chords and moving lines. The tempo/mood is marked 'cres. poco a poco.'

ev - er - last - ing. O Lord, save Thy

This system continues the vocal and piano parts. The vocal line has a long note on 'ever' followed by a rising phrase. The piano accompaniment provides harmonic support with chords and moving lines. The tempo/mood is marked 'cres. poco a poco.'

peo - ple, and bless . . Thine her - it - age. Gov - ern

cres.

cres.

This system concludes the vocal and piano parts. The vocal line has a long note on 'people' followed by a rising phrase. The piano accompaniment provides harmonic support with chords and moving lines. The tempo/mood is marked 'cres. poco a poco.'

them and lift them up *f* for ev - - er.

ff Day by day we . . mag-ni-fy . Thee; And we wor-ship Thy

name, ev-er world with-out . . end. Vouch-safe, O Lord, to keep us

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "this day without sin. O . . . Lord, have mer-cy up - on us, have".

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "mer-cy up - on us. O Lord, let Thy mer-cy light - en up - on us,".

Third system of the musical score. It includes dynamic markings: *cres.* and *ritard.* above the first staff, and *cres.* and *ritard.* above the second staff. The lyrics are: "as our trust . . is in Thee. O Lord, in Thee, in". The system concludes with a *mf* marking above the piano accompaniment.

ritard.

Thee have I trusted, let . . me ne'ever be con-found - ed . .

ritard.

ritard.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

Allegro moderato.

J. F. BRIDGE.

f

Glo-ry be to God on high, and in earth peace, good

Allegro moderato. (♩ = 84.)

f

will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we

glo-ri - fy Thee, we give thanks to Thee for Thy great glo - -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line has a melodic line with some grace notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- ry, O Lord God, heaven - ly King, God the

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment has a more active role in this system, with more frequent chords and moving lines in both hands.

Fa-ther Al-might - y. *Not slow.* *p* O Lord, the on - ly-begotten

The third system of the musical score. It includes a tempo marking "Not slow." and a dynamic marking "p" (piano). The piano accompaniment features a 3/2 time signature change, indicated by a double bar line and the new time signature. The vocal line has a long note on "y." followed by a rest.

Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

The fourth system of the musical score. It continues the vocal and piano parts. The piano accompaniment has a more active role in this system, with more frequent chords and moving lines in both hands.

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

cres. *pp*

Ped.

cres. *pp*

tak-est a-way the sins of the world, have mer-cy up-

cres. *pp*

Ped.

cres. *pp*

- on us. Thou that tak-est a-way the sins of the world, re-

cres. *pp*

Ped.

ff

- ceive our prayer. Thou that sit-test at the right hand of God the

ff

Ped.

pp *rall.* *Allegro.*

Fa - ther, have mer - cy , up - on us. For Thou on - ly art

Allegro. (♩ = 116.)

pp *f*

Ped.

ho - ly ; Thou on - ly art the Lord ; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

With spirit.

f Glo - ry be to God on high, . . and in earth peace, good

p

With spirit. (♩ = 120.)

f

f will towards men. We praise Thee, we bless Thee, we worship Thee, we

f

f

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

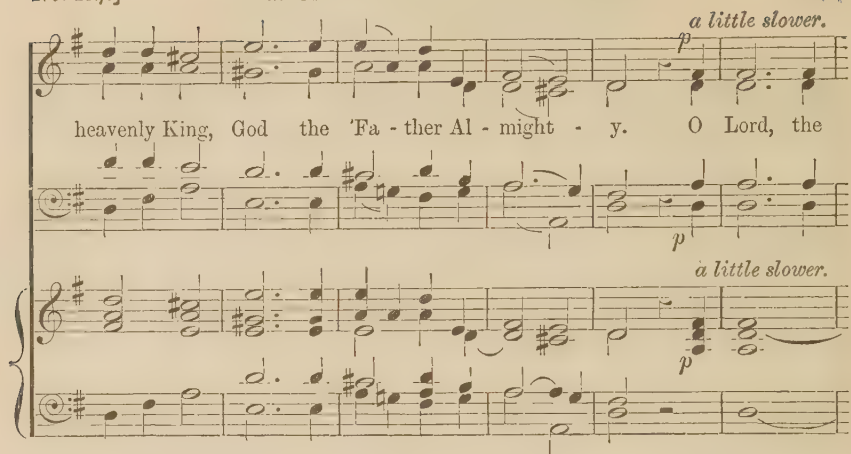
f

f

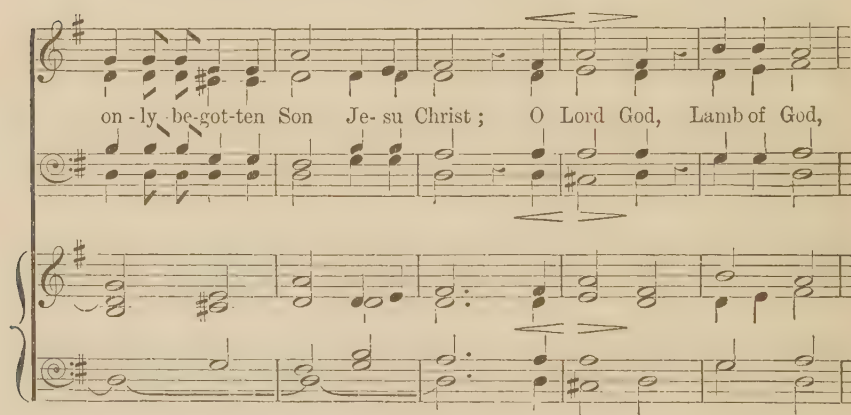
a little slower.
p

heavenly King, God the Fa - ther Al - might - y. O Lord, the

p
a little slower.

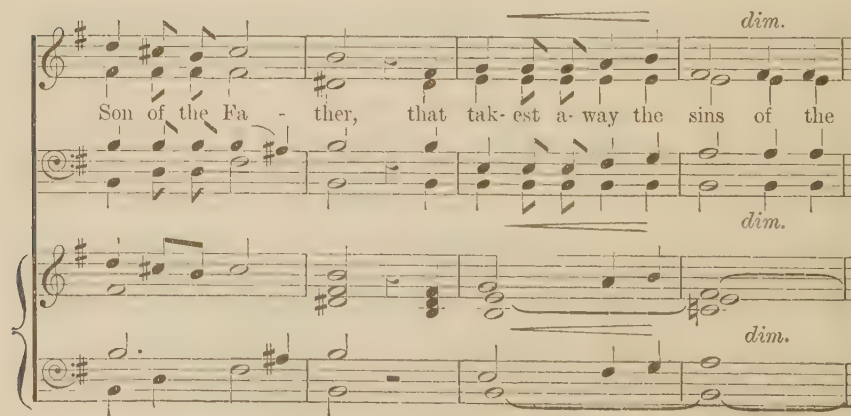


on - ly - be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,



dim.
Son of the Fa - ther, that tak - est a - way the sins of the

dim.
dim.



GLORY BE TO GOD ON HIGH.

[No. 154.]

The musical score is written for a voice and piano. It consists of four systems of music. The first system contains the first two lines of the first verse. The second system contains the next two lines of the first verse. The third system contains the first two lines of the second verse. The fourth system contains the next two lines of the second verse. The piano accompaniment is written in a grand staff (treble and bass clef). The vocal part is written in a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 8/8. Dynamics include *pp* (pianissimo), *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo). The lyrics are: "world, have mer-cy up-on us. Thou that takest away the sins of the world, have mer-cy up-on us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the".

world, have mer-cy up-on us. Thou that takest away the sins of the
world, have mer-cy up-on us. Thou that takest away the sins of the
world, have mer-cy up-on us. Thou that takest away the sins of the
world, receive our prayer. Thou that sittest at the right hand of God the

dim. pp rall. *Tempo 1 mo.* *mf*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. pp rall. *mf* *Tempo 1 mo.*

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres. *cres.*

f Christ, with the Ho - - ly Ghost, art most high in the

f

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff and a piano staff. The second system also has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The lyrics are: 'Fa - ther, have mer - cy up - on us. For Thou on - ly art ho - ly; Thou on - ly art the Lord; Thou on - ly, O Christ, with the Ho - - ly Ghost, art most high in the'. Performance markings include 'dim. pp rall.', 'Tempo 1 mo.', 'mf', and 'cres.'. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

glo - ry of God the Fa - - - ther. A - men.

This musical score is for a hymn in G major, 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The melody consists of eighth and quarter notes, with a final phrase of four dotted half notes. The piano accompaniment uses chords and moving lines in both hands.

155

holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly. *mf* *p* *mf* *f* *p*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,
 heaven and earth are full of Thy glo - ry: Glo - ry
 be . . to Thee, O Lord . . . most . . high. A - men.

This musical score is for a Sanctus in B-flat major, 3/2 time. It is marked 'Slowly'. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The tempo is indicated as 'Slowly'. The lyrics are: 'Ho - ly, ho - ly, ho - ly, Lord God of hosts, heaven and earth are full of Thy glo - ry: Glo - ry be . . to Thee, O Lord . . . most . . high. A - men.' The score is arranged for voice and piano.

Holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

pp

ff Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

ff

SOPRANOS 1 & 2.

BASSES 1 & 2.

dim. *cres.* *pp* hea - ven and earth are full of Thy glo - - ry:

mf *dim.* *pp* *cres.*

f Glo - ry be to Thee, O

f

SOPRANOS 1 & 2.

Gt. Trumpet.

p Lord . . most high. *Sw. Reed.* *pp* A - men.

pp

Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo. *p* *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

Allegro. *f*

heaven and earth are full of the maj - es - ty, the

f

maj - es - ty of Thy . . . great glo - ry:

f

Glo - ry be to Thee, glo - ry be to Thee,

cres. *ff* *ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

holy, holy, holy.

(SANCTUS.)

F. C. MAKER.

Moderato.

mf *p* Ho - ly, ho - ly,

mf *f* ho - ly, Lord God of hosts, . . . Ho - ly, ho - ly, ho - ly, Lord God of

mf *f* hosts, heaven and earth are full of the maj - es - ty, are

ff

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

full of the maj - es - ty of Thy glo - - ry:

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ.

f, Organ. f

Thee, O Lord most high. A - - - men.

Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. ($\text{♩} = 100.$) *mf* *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim. *cres.* *f*

dim. *cres.* *f*

Day-spring Come, and en - light - en

p *dim.*

them that sit in dark-ness, come, and en-light-en them that sit in

pp *f* *pp* *f*

Ped.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with lyrics. It begins with a piano (*pp*) dynamic, followed by a forte (*f*) dynamic. The bottom staff is a piano accompaniment, also in G major, with a piano (*pp*) dynamic at the start and a forte (*f*) dynamic later. A 'Ped.' (pedal) marking is placed below the bottom staff.

dark-ness.. and in the shadow of.. death, come, and en-light-en,

p *p*

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics 'dark-ness.. and in the shadow of.. death, come, and en-light-en,'. The dynamics are marked as piano (*p*) in both the vocal and piano parts.

come, and en-light-en them that sit in dark-ness, come, come!

cres. *f* *pp* *cres.* *f* *pp*

Detailed description: This system contains the final two staves. The vocal line concludes with 'come, come!'. The piano part features a crescendo (*cres.*) leading to a forte (*f*) dynamic, then a piano (*pp*) dynamic. The vocal line also has a piano (*pp*) dynamic at the end.

160 O King, and Desire of all nations.

J. STAINER.

Moderato. (♩ = 60.)
Smoothly.

The piano introduction consists of two staves in G major, 2/2 time. The right hand plays a series of eighth notes ascending from G4 to D5, while the left hand plays a series of eighth notes descending from G4 to D3. The tempo is Moderato (♩ = 60) and the mood is Smoothly. The dynamic is marked *mf* (mezzo-forte). The piece concludes with a *cres.* (crescendo) leading to a final chord. The pedal instruction *Ped. ad lib.* is written below the first staff.

The first system of the hymn features a vocal melody and piano accompaniment. The vocal line is in G major, 2/2 time, with a tempo of Moderato. The lyrics are "O King, and De - sire of all na - tions, Thou". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes ascending from G4 to D5, while the left hand plays a series of eighth notes descending from G4 to D3. The dynamic is marked *f* (forte). The piece concludes with a *cres.* (crescendo) leading to a final chord.

The second system of the hymn features a vocal melody and piano accompaniment. The vocal line is in G major, 2/2 time, with a tempo of Moderato. The lyrics are "Cor - ner Stone, who hast made both one; Come, and save". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes ascending from G4 to D5, while the left hand plays a series of eighth notes descending from G4 to D3. The dynamic is marked *dim.* (diminuendo). The piece concludes with a *p* (piano) dynamic.

man, whom Thou formedst from the clay, come and save man, whom Thou

formedst from the clay, come and save man, whom Thou formedst from the

clay, come and save . . man, whom Thou

Sw. p

Without Ped.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final line of the vocal melody and the piano accompaniment. The piano accompaniment includes various dynamics such as *pp*, *cres.*, *f*, *dim.*, and *p*. The score concludes with a *Sw. p* marking and a *Without Ped.* instruction.

form-edst from the clay, come and save . .

p *p*

man, come and save . . man.

pp *poco rit.* *pp* *poco rit.* *Tempo 1mo.* *ppp*

Ped.

come ! . .

ppp *ppp*

rall. *rall.*

32 ft.

Slowly.

p *f*

p

Je - su, Word of God In - car - nate, Of the Vir - gin

p *f*

p

mo - ther born; On the cross Thy sa - cred bod - y For us

p *f*

p

men with nails was torn. Cleanse us in the sa - cred

p *f*

cres. *dim.* *p* *p*

foun - tain, O - pened in . . Thy pier - ed side; Feed us . .

cres. *dim.* *p* *p*

cres. *f* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

cres. *f* *p* 0

cres. *p* *f*

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

p *cres.*

Je - su, hear us; O Je - su, save us:

p *cres.*

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

p *cres.*

ff *dim.* *p*

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

ff *dim.* *p* *p* A - men, .

p *dim.* *pp*

- men, A - men, A - men, A - men. . .

p *dim.*

. . . A - men, . . . A - men, . . . A - men. . .

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf Lord, for Thy ten - der mer - cies' sake, lay not our

mf

to our charge,

sins to our charge, but for - give that is past, and

give us grace to a - mend our sin - ful lives; to de - cline from

dim. sin, and in - cline to vir - tue, *p* that

that we may walk with a

dim. *p* that we may walk with a

that we may walk with a per - fect heart, . . .

p we may walk with a per - fect heart, . . .

per - fect heart, with a per - fect heart, that we may

per - fect heart, with a per - fect heart, that we may

cres. *p*

that we may walk with a perfect heart be -

walk with a perfect heart,

f

- fore Thee now and ev - er - more, that we may

that we may

f

that we may walk with a

walk with a perfect heart, with a perfect

perfect heart, . . .

cres. *f*

heart, . . .

heart, that we may walk with a perfect heart, with a

heart, that we may walk with a perfect heart,

p *dim. al fine.*

perfect heart be - fore Thee now and ev - er - more.

p *dim. al fine.*

Abide with me.

H. F. LYTE.

R. G. THOMPSON.

With expression.

mf

A - bide with me: fast falls the ev - en - tide ;
A - bide with me: fast falls . . the ev - en - tide ; The dark - ness

mf

A - bide with me: fast falls the ev - en - tide ;

cres.

deep - ens ; Lord, with me a - bide : When other helpers fail, and

cres.

dim.

com - forts flee, Help of the helpless, O a - bide with me.

dim.

mf

Swift to its close . . ebbs out life's lit - tle day ; Earth's joys grow
Swift to its close ebbs out . . . life's lit - tle day ;

mf

Swift to its close . . ebbs out life's lit - tle day ;

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons Bristol.

dim, its glories pass a - way ; . . Change and de - cay in all a -

p

- round I see : . . O Thou, who changest not, a - bide with me.

cres. *dim.*

SOPRANOS ONLY. *Smoothly.*

mf I need Thy presence ev'-ry pass - ing hour ; What but Thy

mf

grace can foil the tempt - er's power ? Who like Thy - self my guide and

cres.

ABIDE WITH ME.

[No. 163]

stay can be? Through cloud and sun - shine, O a-bide with me.

TENORS AND BASSES.

I fear no foe, with Thee at hand to bless;
ten. ten. ten.

f sostenuto.

dim.

Ills have no weight, and tears no bit - ter - ness:
cres. *with expression.*

ALL THE VOICES IN UNISON.

Where is death's sting? Where, grave, thy vic - to - ry? I

cres.

ff

tri - umph still, if Thou a - bide with me.

HARMONY.
pp *cres.*
Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

mf
point me to the skies ; Heaven's morning breaks, and earth's vain shadows

Slower. *f*
flee : In life and death, O Lord, a - bide with me. A - men.

Sun of my soul.

J. KEBLE.

Andante con moto. (♩ = 96.)

E. TURNER.

First system of the piano introduction. Treble and bass staves in 3/4 time, key of D major. The treble staff begins with a melody in the right hand, and the bass staff provides harmonic support. The dynamic marking *mf* is present.

Second system of the piano introduction. The melody continues in the treble staff, with the bass staff providing accompaniment. The dynamic marking *Ped.* (pedal) is indicated at the end of the system.

Vocal entry, first system. The treble staff contains the vocal melody, and the bass staff provides accompaniment. The dynamic marking *mf* is above the first measure, and *cres.* is above the last measure. The lyrics "Sun of my soul, Thou Saviour dear, It is not" are written below the staff.

Vocal entry, second system. The treble staff contains the vocal melody, and the bass staff provides accompaniment. The lyrics "night if Thou be near; O may no earth-born cloud a - rise To hide Thee" are written below the staff.

Vocal entry, third system. The treble staff contains the vocal melody, and the bass staff provides accompaniment. The dynamic marking *p* is above the first measure, and *cres.* is above the last measure. The lyrics "from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear," are written below the staff.

f It is not night if Thou be near. *p*

SOPRANO SOLO (OR ALL THE SOPRANOS).

p When the soft dews of kind - ly sleep My wea - ried

Without Ped.

cres. *pp>* eye - lids gen - tly steep, Be my last thought, how

f *cres.* sweet to rest For ev - er on my Sa - viour's breast.

Ped.

CHORUS

cres.

p Be my last thought, how sweet to rest For ev - er, for

p *cres.* *f*

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bide with me from morn till eve,

mf

f For without Thee I can - not live; A - bide with me when

cres. *p*

night is nigh, For with-out Thee I dare not die.

pp

CHORUS.

A-bide with me when night is nigh, For with-out Thee I

pp *cres.* *f*

dare not die. If some poor wan-d'ring child of Thine

p

Have spurned to-day the voice Di-vine, Now, Lord, the gra-cious

cres.

work be-gin; Let him no more lie down in sin.

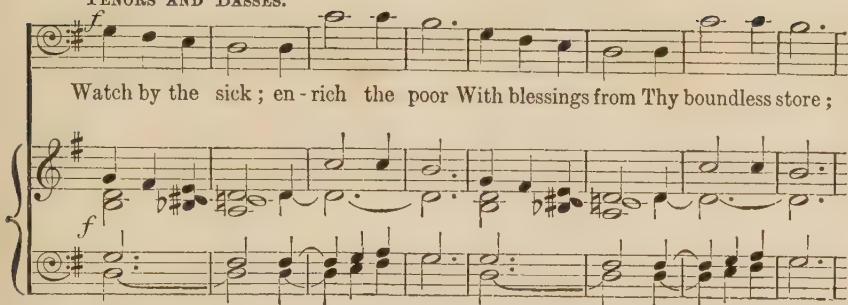
f

SUN OF MY SOUL.

[No. 164

TENORS AND BASSES.

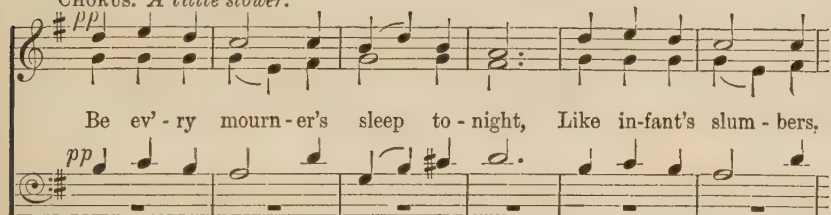
f



Watch by the sick; en-rich the poor With blessings from Thy boundless store;

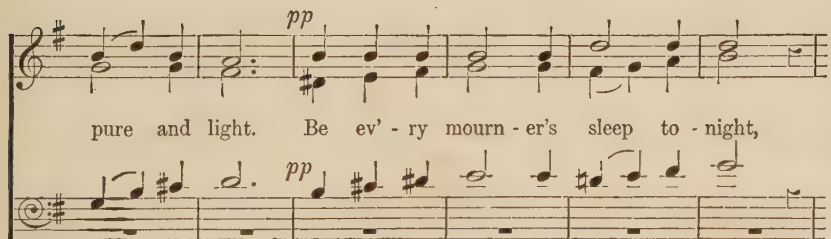
CHORUS. *A little slower.*

pp




Be ev'-ry mourn-er's sleep to-night, Like in-fant's slum-bers,

pp



pure and light. Be ev'-ry mourn-er's sleep to-night,

ppp rall.



Like in-fant's slum-bers, pure . . . and light.

Moderato maestoso ($\text{♩} = 92$).

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present in the left hand.

ALL THE VOICES IN UNISON.

Vocal entry for all voices in unison. The melody begins with a half note G, followed by quarter notes A, B, and C. The lyrics "Come near and bless . . us when . . we wake," are sung. The piano accompaniment continues with a strong harmonic support, marked with a forte (*f*) dynamic.

Continuation of the vocal melody. The lyrics "Ere through the world . . our way . . we take," are sung. The piano accompaniment features a more active melodic line in the right hand, with eighth and sixteenth notes, while the left hand remains harmonic.

Final vocal phrase. The lyrics "Till in the ocean of Thy love" are sung, followed by a repeat of "Till in the o-cean of Thy love". The phrase "We lose our -" is also present in the vocal line. The piano accompaniment provides a strong harmonic foundation, marked with a forte (*f*) dynamic.

- selves in heaven a - bove. *ff* Till in the o - cean of Thy
 We lose our - selves in heaven a - bove. In the o - cean of Thy
 love . . . We lose our - selves in . . . heaven, . . . in
 heaven . . . a - bove. . . .
 (473)

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *ff* (fortissimo). The lyrics are written below the vocal line, with some words like 'love' and 'heaven' appearing multiple times. The score concludes with a double bar line and the page number (473) in parentheses.

G. THRING.

H. H. WOODWARD.

Andante sostenuto. (♩ = 69.)

Sv. Oboe
Ch. Stop. Diap. p

p

And

ra - diant morn hath passed a - way, And spent,
The radiant morn hath passed a - way, And spent,

spent too .. soon her gold - - en .. store; The *cres.*
and spent too soon her gold - - en store;
and spent too soon her golden store, her golden store;

THE RADIANT MORN.

[No. 165.]

shadows of de - parting day Creep on . . once . . more, *dolce.*

The shadows of de - parting day Creep on once more, The

shadows of de - parting day Creep on once more.

Creep on once more.

p Voix celeste.

Our life is but an au - tumn

p

day, Its glo - rious noon, its noon how quickly past! *mf* Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last, *mf* Lead us, O Christ, Thou

home, safe home at last, home at last, *mf* Safe home at last, safe home at last, *dim.* *Sw.*

THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home . . . at

liv - ing Way, Safe home at last, . . safe home, safe home at

Safe home at last, . . safe home . . . at

rall. e dim.

rall. e dim.

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. *pp* Where saints are clothed in spot - less

last. *pp* *a tempo.*

Un poco Allegro. (♩ = 100.)

pp a tempo. *Sw.*

And eve - - ning shad - ows nev - er

white, And evening shadows nev - er fall, and evening shadows nev - er

cres.

cres.

Gt. cres.

f

E - ternal Light of light,
 fall ; Where Thou, where Thou, E - ter - nal light, Art
 E - ternal Light of light,
 Where Thou, where Thou, Eternal Light of light,
 Lord . . of all, . . art Lord . . of all. . Where saints are
 clothed in spot - less white, And eve - ning shadows never

f *p* *cres.* *mf* *cres.* *mf* *cres.*

(478)

THE RADIANT MORN.

[No. 165.]

Where Thou, E - ter - nal Light of light,

fall,

Where Thou, E - ter - nal Light of light, Art

Lord of all,

art Lord

of all, art

Lord

of

all.

Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.
Harmonised by J. E. WEST.

Rather slowly.

pp Lord, keep us safe this night, Se - cure from all our fears;

cres. *dim.*

May An - gels guard us while we sleep, Till morning light ap - pears. Amen.

cres. *dim.*

Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

$(\text{♩} = 60.)$

pp Lord, keep us safe this night, Se - cure from all our fears;

cres.

mf *dim.* *p* *rall.*

May an - gels guard us while we sleep, Till morning light ap - pears. A - men.

mf *dim.* *p* *rall.*

THE
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OF THE
UNITED FREE CHURCH OF SCOTLAND

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